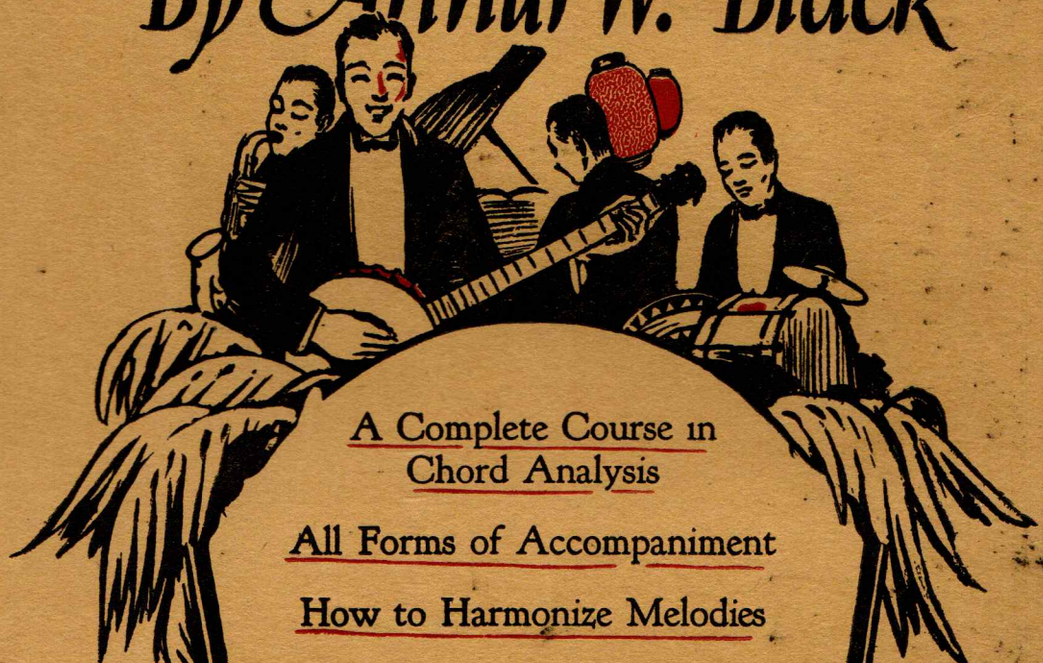
The ORCHESTRAL BANJOIST

For Tenor & Standard Banjo

By Arthur W. Black



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FOREWORD

These studies are for students who have acquired sufficient tecnique to play the banjo, but are unable to read at sight from orchestra piano parts, second violin parts, etc.

No attempt will be made to teach more harmony than is necessary to enable the student to analyze chords readily; therefore each lesson must be thoroughly mastered before proceeding to the next assignment.

After writing each lesson, the student should be able to give any chord or interval from memory without reference to the written exercises.

This work covers all the modern forms of orchestral banjo playing. It is not a short cut to proficiency, but if carefully studied results are certain.

Syncopated rhythms for fox-trot, one-step and waltz, characteristic accompaniment figures, all chord forms, breaks, endings, and the harmonization of melodies are thoroughly explained.

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Simplified Harmony and Chord Analysis
FOR
TENOR and STANDARD BANJO
By Arthur W. Black

Scales

LESSON I.

In the diatonic scale, the notes progress by tones and half tones.

In the chromatic scale, the notes progress by half tones.

NOTE: The term Steps may be used instead of Tones.

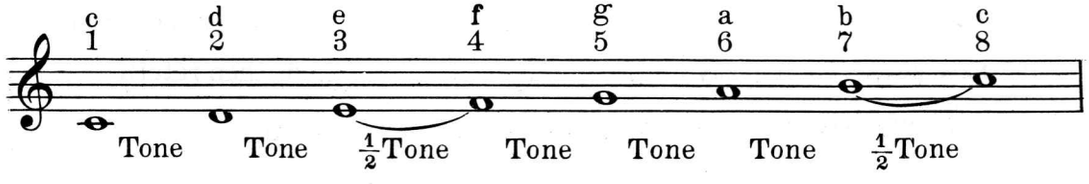
The rule for constructing all major scales is that there must be a whole tone between all the notes, except the third and fourth, and the seventh and eighth, where a half tone occurs.

As there are only seven notes in the musical alphabet, the first note is repeated to complete the scale of one octave.

If we continue to write above the octave, the notes will be a repetition of the same notes an octave higher.

EXAMPLE OF THE SCALE OF C MAJOR

RULE— A whole tone between all the notes except the third and fourth, and the seventh and eighth, where the half tones occur.



Analysis—

From C to D (1 to 2) whole tone— D to E (2 to 3) whole tone— E to F (3 to 4) half tone— F to G (4 to 5) whole tone— G to A (5 to 6) whole tone— A to B (6 to 7) whole tone— B to C (7 to 8) half tone.

The scale of C is the only scale where no sharps, or flats are used, and every scale must have the same progression of tones and half tones. Therefore each keynote will require a different number of sharps, or flats, to make the tones and half tones come in the proper place.

The number of sharps, or flats, at the beginning of a piece indicate the key and it is important that all keys and their sharps and flats be memorized to enable the student to recognize intervals at sight from rules given later.

RULE FOR TONES AND HALF TONES— All the natural notes are a whole tone, except from E to F, and B to C, which are half tones.

Scales (Continued)

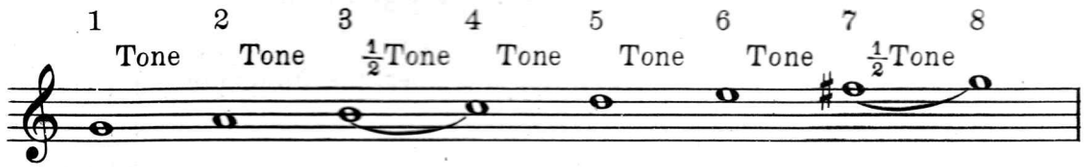
LESSON I.

After writting the scale of C, to find the root of the next scale (in the sharp keys) take the fifth note above C, and follow the same proceedure to find the root of all the sharp keys.

Example of finding the new key (in sharps).

The fifth note above C is G. Write eight notes from G, then figure the tones and half-tones. Use sharps or flats to make the proper progression of tones and half-tones according to the rule.

SCALE OF G MAJOR



Analysis—

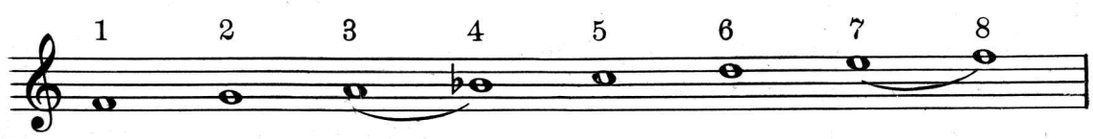
From G to A, whole tone — A to B, whole tone — B to C, third to fourth notes, a half-tone which is correct. — C to D, whole tone — D to E, whole tone — E to F is a half-tone, but we should have a whole tone from the 6th to the 7th notes, therefore we must make F ♯, F♯ to G — 7 to 8 is a half-tone which is correct. The key of G then must have F♯ to make the proper order of tones and half-tones.

Continue to select the root of the next key by taking the fifth note of each completed scale for the root of the new key, until the key of C♯, seven sharps is reached, then return to C and take the fifth note below for the flats.

Example of finding the flat keys.

Five notes below C is F. Write eight notes up from F and figure the tones and half tones.

SCALE OF F



Analysis—

From F to G, whole tone — G to A, whole tone — A to B, whole tone, but we should have a half-tone from 3 to 4, therefore make B♭, B♭ to C, whole tone — D to E, whole tone — E to F, is a half-tone, 7 to 8 which is correct. The key of F then has one flat in the signature. Continue to seven flats.

Scales (Continued)

ENHARMONIC TONES

An enharmonic tone, is one that may have two names as:
(C♯-D♭) (D♯-E♭) (E-F♭) (E♯-F) (F♯-G♭) (G♯-A♭) (A♯-B♭) (B-C♭) (B♯-C).

THE KEY CIRCLE

The chromatic scale is the basis of all scales.

There are twelve tones in the chromatic scale, therefore we can have twelve keys. In writing the scales we found fifteen keys, but three of them were duplicates or enharmonic (D♭ and C♯) (G♭ and F♯) (B♯ and C).

MAJOR KEYS

C (natural key)

1 flat	F	G	1 sharp
2 flats	B♭	D	2 sharps
3 "	E♭	A	3 "
4 "	A♭	E	4 "
5 "	D♭	B	5 "
6 "	G♭	F♯	6 "
7 "	C♭	C♯	7 "

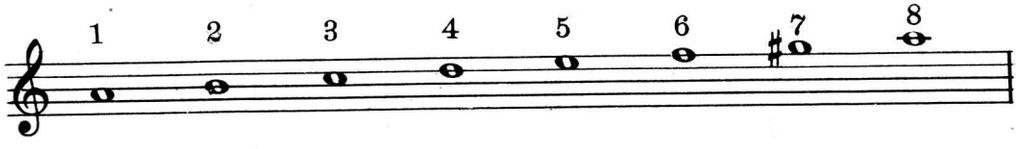
MINOR SCALES

Each major scale has a related minor scale which is found a minor third below.

There are several kinds of minor scales, but only one will be considered at this time, (The harmonic form).

Use the same signature as the major key and raise the seventh note a half-tone.

Example of the scale of A minor, relative of C major.



Write relative minor scales to all major scales.

QUESTIONS—

What is the rule for the order of tones and half-tones in all major scales?

How is the new key discovered in sharps and in flats?

How is the relative minor key found?

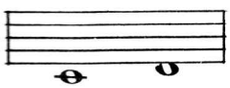
How many sharps in the key of G?
" " " " " " " D?
" " " " " " " A?
" " " " " " " E?
" " " " " " " B?
" " " " " " " F♯?
" " " " " " " C♯?

How many flats in the key of G♭?
" " " " " " " D♭?
" " " " " " " A♭?
" " " " " " " E♭?
" " " " " " " B♭?
" " " " " " " F ?
" " " " " " " C♭?

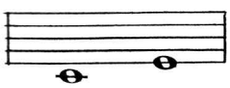
Intervals

LESSON II

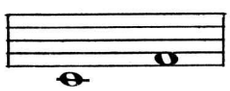
An interval is the distance between two notes. The distance is reckoned by degrees, (lines and spaces) the two notes occupy inclusive.



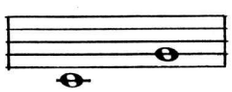
C to D is a second, because they occupy two degrees.
A line and a space.



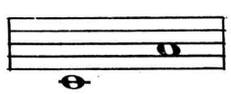
C to E is a third, because they occupy three degrees.
A line, space and line.



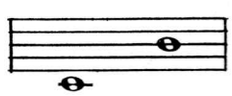
C to F is a fourth, they occupy four degrees.
Two lines, two spaces.



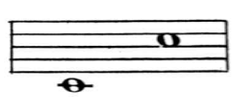
C to G is a fifth, they occupy five degrees.
Three lines, two spaces.



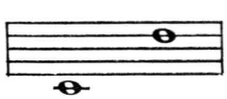
C to A is a sixth, they occupy six degrees.
Three lines, three spaces.



C to B is a seventh, they occupy seven degrees.
Four lines and three spaces.



C to C is a octave, they occupy eight degrees.
Four lines and four spaces.



C to D is a ninth, they occupy nine degrees.
Five lines and four spaces.

EXERCISE—

Write examples of the intervals on the following notes. D—F—E—G—A—B.

QUESTIONS—

What interval is it from C to E?—D to E—E to A—F to C—G to E—A to G—B to B?

LESSON III. INTERVALS.

The preceeding examples give the visible aspect of the intervals as they appear on the lines and spaces.

Intervals have another aspect, the audible, which concerns the dimension of an interval in tones and half-tones.

For example—C to D is a second, if D is made sharp, it is still a second, but is larger by a half-tone. If D is made flat it is smaller by a half-tone. Each interval may be changed in this manner, making three kinds of every interval.

Intervals (Continued)

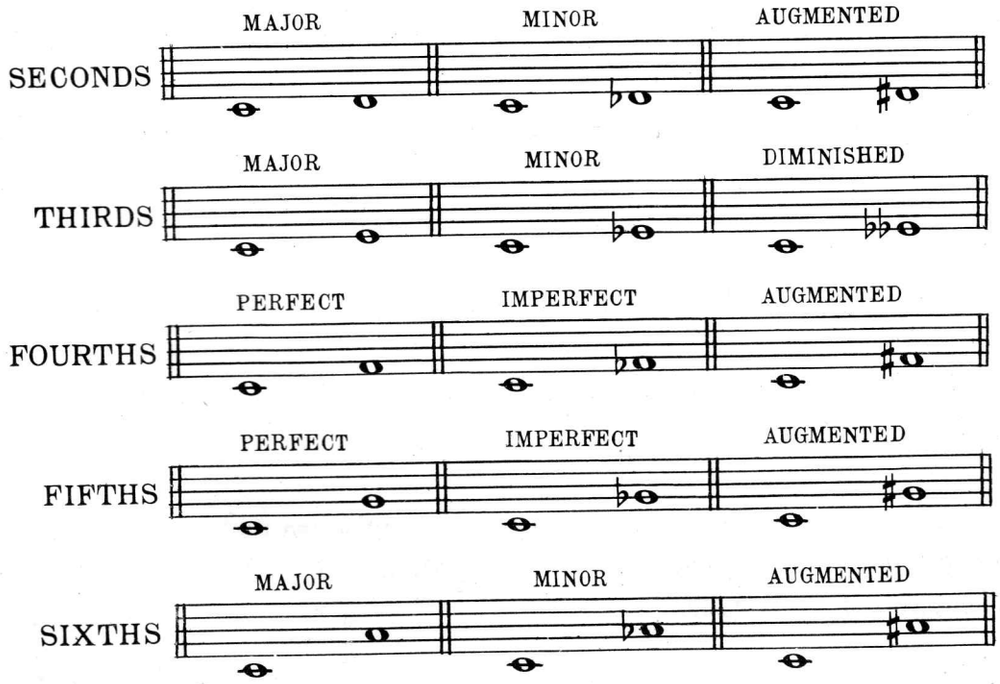
The following table gives all the intervals up to ninths, and should be commited to memory.

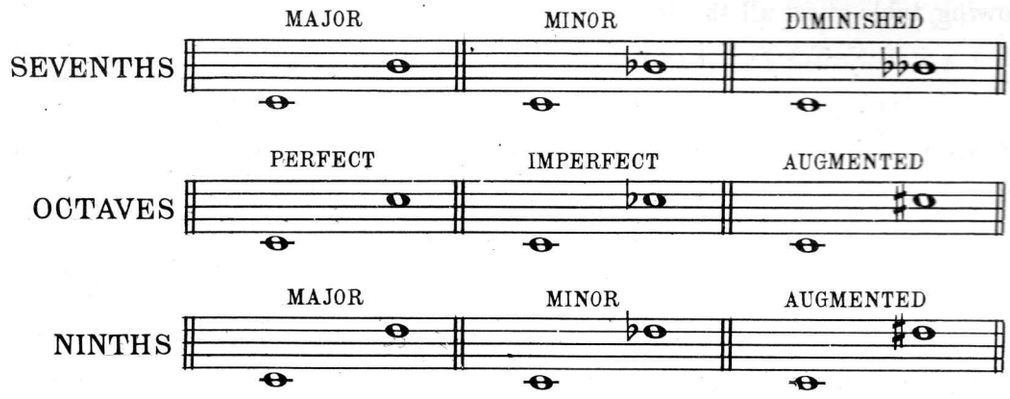
TABLE OF INTERVALS.

SECONDS	Major —	Two degrees	—	contains	one tone.
	Minor —	" "	—	"	one half-tone.
	Augmented —	" "	—	"	one and a half tones.
THIRDS	Major —	Three degrees	—	contains	two tones.
	Minor —	" "	—	"	one and a half tones.
	Diminished —	" "	—	"	one tone.
FOURTHS	Perfect —	Four degrees	—	contains	two and one half tones.
	Imperfect —	" "	—	"	two tones.
	Augmented —	" "	—	"	three tones.
FIFTHS	Perfect —	Five degrees	—	contains	three and one half tones.
	Imperfect —	" "	—	"	three tones.
	Augmented —	" "	—	"	four tones.
SIXTHS	Major —	Six degrees	—	contains	four and a half tones.
	Minor —	" "	—	"	four tones.
	Augmented —	" "	—	"	five tones.
SEVENTHS	Major —	Seven degrees	—	contains	five and a half tones.
	Minor —	" "	—	"	five tones.
	Diminished —	" "	—	"	four and a half tones.
OCTAVES	Perfect —	Eight degrees	—	contains	six tones.
	Imperfect —	" "	—	"	five and a half tones.
	Augmented —	" "	—	"	six and a half tones.
NINTHS	Major —	Nine degrees	—	contains	seven tones.
	Minor —	" "	—	"	six and a half tones.
	Augmented —	" "	—	"	seven and a half tones.

(The ninth is a second raised an octave).

EXAMPLES OF THE INTERVALS ON C.



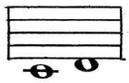
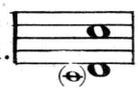


EXERCISE—

Write the intervals on the following notes—C♯—D—E♭—E—F—F♯—G—A♭—A—B♭—B—D♭-G♭.

INVERSION OF INTERVALS.

An interval is inverted when the lower note is raised an octave, or the upper note is lowered an octave.

Example-  This is a second, if the lower note is raised an octave it becomes a seventh. 

RULE FOR INVERTING INTERVALS—

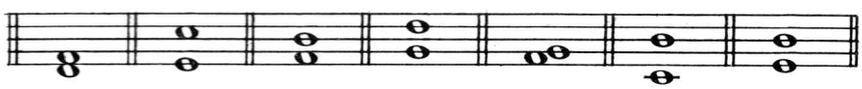
A second inverted becomes a seventh, and vice versa.

A third inverted becomes a sixth, and vice versa.

A fourth inverted becomes a fifth, and vice versa.

EXERCISE—

Invert the following intervals.



MORE RULES—

Major intervals inverted become Minor, and vice versa.

Augmented intervals inverted become Diminished, and vice versa.

Perfect intervals remain Perfect.

QUESTIONS Lesson III—

What is meant by the visible aspect of an interval?

What is meant by the audible aspect of an interval?

How many kinds of each interval?

What are seconds and sixths called? Give the number of tones and half tones.

What are thirds and sevenths called? " " " " " " " "

What are fourths and fifths called? " " " " " " " "

RULE TO DETERMINE THE KIND OF INTERVAL

LESSON IV.

The Major scale is the standard by which all intervals are measured.

If the upper note, of an interval, is the same pitch (sharp flat or natural) that it would be in the key of the root, it must be a major or a perfect interval.

Regardless of the key in which the piece is written, the root of the chord to be analyzed is considered the key in using this rule.

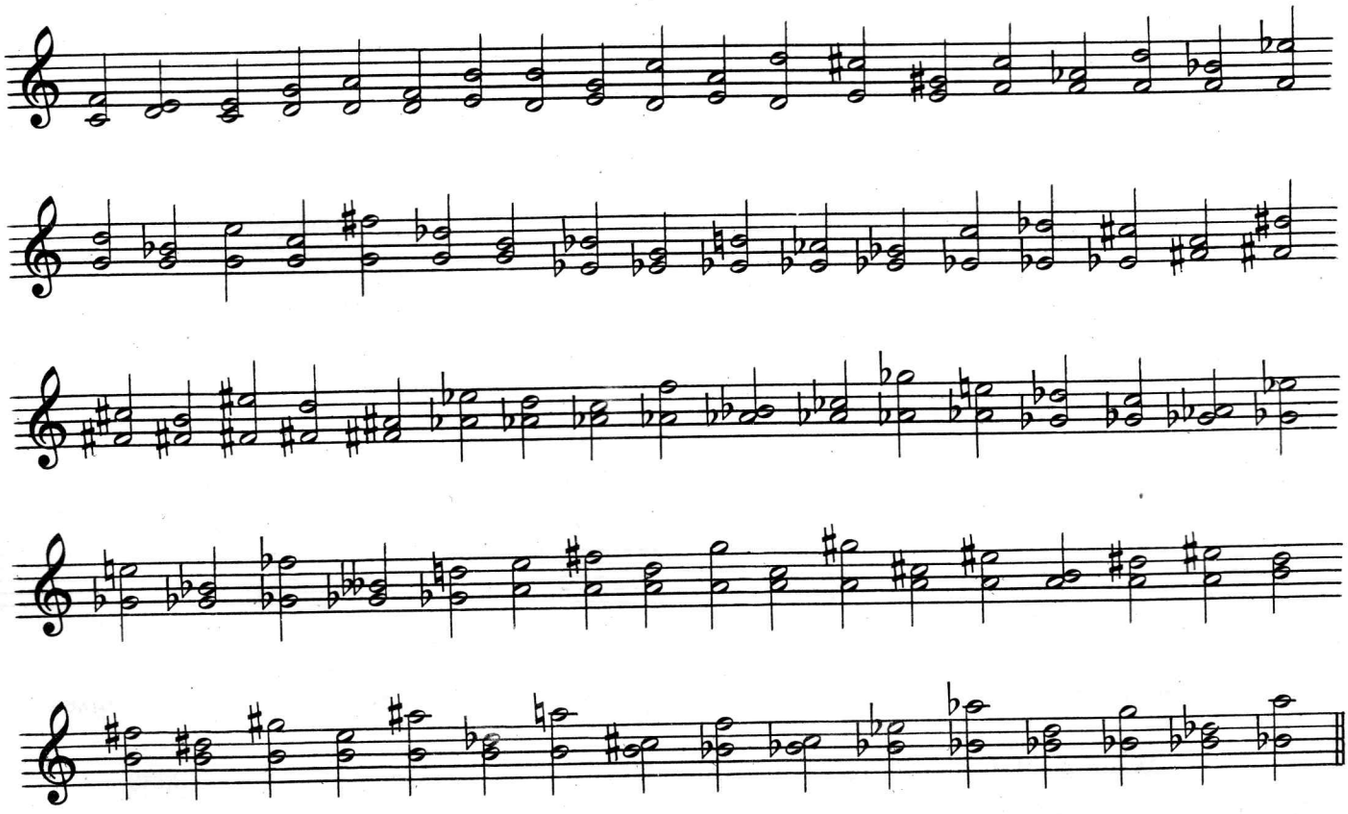
To illustrate— From C to E is a major third because E is natural in the key of C. C to E♭ however is a minor third because it is a half-tone less than the major third.

From F♯ to A is a minor third because A would be sharp in the key of F♯ (6 sharps).

From E♭ to B♭ is a perfect fifth because B is flat in the key of E♭. From E♭ to B is an augmented fifth because it is a half-tone higher than it would be in the key of E♭.

From D to C♯ is a major seventh because C is sharp in the key of D.—D to C is a minor seventh, a half-tone less. D to C♭ is a diminished seventh, half-tone less than minor.

This rule applies to all intervals, but as we are considering at this time Triads and chords of the seventh, examples of thirds, fifths and sevenths are given below to be analyzed.



Triads

LESSON V.

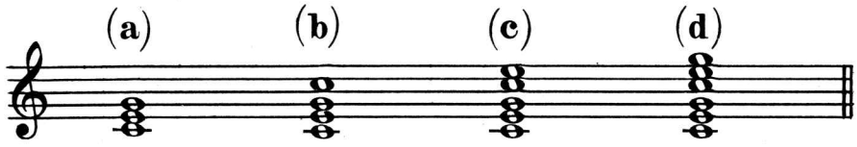
A Triad is a chord of three notes and is formed by adding a third and a fifth to the root, building upward.

To form a triad quickly: If the root is on a line, the line above is the third and the next line above is the fifth.

If the root occurs on a space the same rule applies but use the spaces.

Any note in a Triad may be doubled in another octave, but as an octave is the same sound eight notes higher, no new sound has been introduced and it is only duplication.

Example of doubling in triads.



At (**a**) Triad of C.
At (**b**) Triad of C with C doubled.
At (**c**) Triad of C with C and E doubled.
At (**d**) Triad of C with C, E and G doubled.

EXERCISE— Write Triads, without doubling, on the following notes.

C–F–B♭–E♭–A♭–D♭–G♭–C♭–C♯–F♯–B–E–A–D–G.

The Treble Clef is used exclusivly for banjo music, therefore the exercises on chords are written in the treble clef.

QUESTIONS—

What is a triad?
How is a triad formed?
What is the rule for forming a triad quickly?
What is meant by doubling?

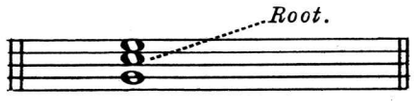
LESSON VI.

TRIADS IN THREE POSITIONS, AND INVERSIONS.

There are three positions of a triad in close harmony, and three more by inverting, in dispersed form.

OCTAVE POSITION.
(Root on top).

THIRD POSITION.
(Third on top, Root in the middle).



FIFTH POSITION.
(Fifth on top, Root on the bottom).

If these three positions are thoroughly learned, the root of a chord will be quickly recognized.

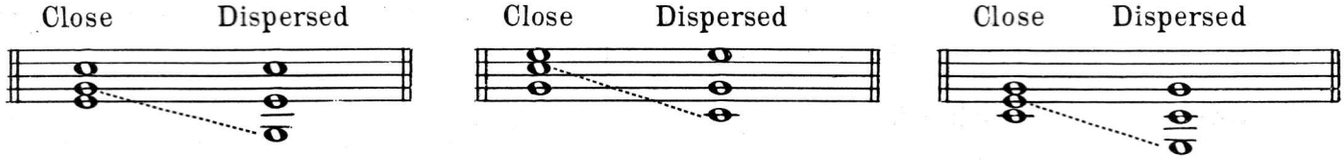
EXERCISE—Write the Triads in three positions, in all keys using the signature for each key.

Triads (Concluded)

Three positions can be made in dispersed form, by lowering the middle note an octave in each of the three preceeding positions.

The close positions are playable on the Standard Banjo without altering the position, but the dispersed form is more adapted to the Tenor Banjo.

EXAMPLES OF TRIADS IN THREE POSITIONS AND INVERSIONS.



EXERCISE—

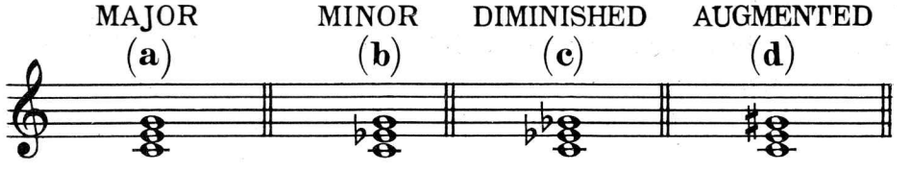
Use the proper signatures and write the triads in close and dispersed form on the following roots.
C—C♯—F—B♭—E♭—A♭—D♭—G♭—F♯—B—E—A—D—G.

LESSON VII. FOUR KINDS OF TRIADS.

The Triads so far have been major triads, but there are four kinds of triads in all. Major, Minor, Diminished and Augmented.

1. THE MAJOR TRIAD— Root, Major third, Perfect fifth.
2. THE MINOR TRIAD— Root, Minor third, Perfect fifth.
3. THE DIMINISHED TRIAD—Root, Minor third, Imperfect fifth.
4. THE AUGMENTED TRIAD—Root, Major third, Augmented fifth.

Examples of the four kinds of Triads—



ANALYSIS—

At (a) the root is C. E is a major third (two tones) G is a perfect fifth (three and one half tones).
At (b) the root is C. E♭ is a minor third (one and a half tones) G is a perfect fifth (three and one half tones).
At (c) the root is C. E♭ is a minor third (one and a half tones) G♭ is an imperfect fifth (three tones).
At (d) the root is C. E is a major third (two tones) G♯ is an augmented fifth (four tones).

EXERCISE— Write the four kinds of triads, according to the analysis above, on the following key-notes.

C—C♯—F—B♭—E♭—A♭—D♭—G♭—F♯—B—E—A—D—G.

Do not use the key signatures, but write the accidentals for each triad.

QUESTIONS—

How many kinds of triad?
What intervals make a major triad?
What intervals make a minor triad?
What intervals make a diminished triad?
What intervals make an augmented triad?

Three Fundamental Chords in the Major Key

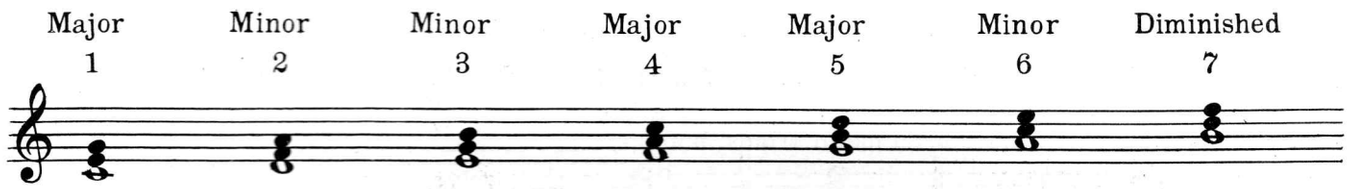
LESSON VIII.

Special names for each degree of the scale.

1-Tonic. 2-Super-tonic. 3-Mediant. 4-Sub-dominant. 5-Dominant. 6-Sub-mediant. 7-Leading-tone.

If we build a triad on each degree of the scale, the 1st, 4th, and 5th degrees will be major triads, the 2nd, 3rd and 6th degrees will be minor triads, and a triad on the 7th will be a diminished triad. Therefore we find in harmonizing the major scale that we have only three major chords. The first major chord occurs on the first degree called Tonic. The second occurs on the fourth degree called Sub-dominant. The third occurs on the fifth degree called Dominant.

EXAMPLE OF THE SCALE OF C HARMONIZED



Analysis—

Use the rule in lesson IV to analyze the intervals of each triad. The first triad is major because the third and the fifth are natural as they would be in the key of C, the root.

The triad on the second degree is Minor because in the key of D (the root) F would be sharp, and as it is a half-tone less it is a minor third. The fifth (A) is perfect because it is natural in the key of D.

The triad on the third degree is Minor because in the key of E (the root) G is sharp and here it is natural, a half-tone less. The fifth (B) is perfect because it is natural in the key of E.

The triad on the fourth degree is Major because in the key of F (the root) A is natural, a major third. C is natural, a perfect fifth.

The triad on the fifth degree is Major because in the key of G (the root) B is natural, a major third. D is natural, a perfect fifth.

The triad on the sixth degree is Minor because in the key of A (the root) C would be sharp and here it is a half-tone less which is minor, E. The fifth is perfect as it is natural in the key of A.

The triad on the seventh degree is. Diminished because in the key of B (the root) D should be sharp to be a major third and F should be sharp to be a perfect fifth.

EXERCISE—

Harmonize all the major scales and select the Tonic, sub-dominant and dominant chords.

QUESTIONS—

What are the names of each degree of the major scale?

On which degrees do the major triads occur?

What kind of triad do we find on the 2nd, 3rd and 6th degrees?

What kind of triad do we find on the 7th degree?

What is the rule refered to in Lesson IV?

The Chords of the Seventh

LESSON IX.

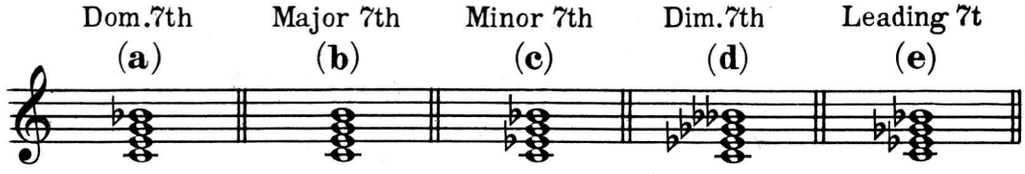
The chords previously considered have been triads, (chords of three notes) The chords of the Seventh are four note chords, and are made by adding a seventh (above the root) to a Triad.

There are five chords of the Seventh which are used frequently, and others which are rarely employed in popular music.

CHORDS OF THE SEVENTH.

The Dominant Seventh is a major triad with a minor seventh added.
The Major Seventh is a major triad with a major seventh added.
The Minor Seventh is a minor triad with a minor seventh added.
The Diminished Seventh is a diminished triad with a diminished seventh added.
The Leading Seventh is a diminished triad with a minor seventh added.

EXAMPLES OF THE CHORDS OF THE SEVENTH.



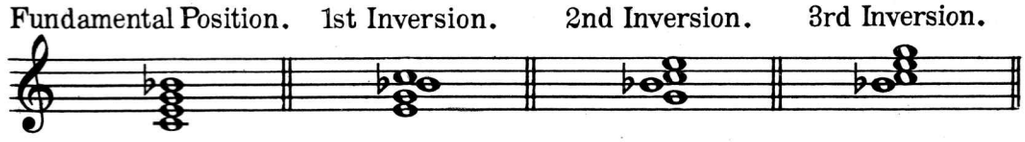
Analysis—

At (a) we have a major triad with B♭ a minor 7th— (Dom. 7th).
At (b) " " " " " " B a major 7th— (Major 7th).
At (c) " " " minor " " B♭ a minor 7th — (Minor 7th).
At (d) " " " Dim. " " B♭♭ a Dim. 7th— (Dim. 7th).
At (e) " " " " " " B♭ a minor 7th — (Leading 7th).

EXERCISE—

Write the different chords of the seventh on the following roots—
C—F—B♭—E♭—A♭—D♭—G♭—F♯—C♯—E—A—D—G—B.

VARIOUS POSITIONS OF THE CHORD OF THE SEVENTH.



It has been shown that the seventh may be added to any triad.

When a triad is the dominant of a key the seventh may be added and it becomes a chord of the dominant seventh. As an example, take G-B-D the dominant triad in the key of C Major, add the seventh (F) and it becomes the dominant seventh chord in the key of C Major.

The Dominant seventh chord has a tendency to progress to the tonic, found a fifth below.

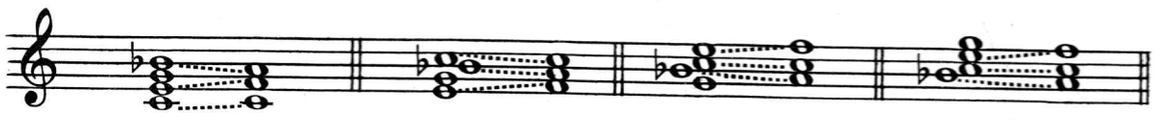
This rule will be helpful later if you remember that when the Dom. 7th is introduced, it usually progresses to it's tonic. This progression is called the resolution of the Dominant 7th.

Seventh Chords (Concluded)

RESOLUTION OF THE CHORD OF THE SEVENTH.

The third and seventh are the active tones, the root and the fifth are inactive.
The third has a tendency to ascend a half-tone to the root of the tonic chord.
The seventh has a tendency to descend a half-tone to the third of the tonic chord.
The root remains in place and becomes the fifth of the tonic chord.
The fifth is a passive tone and need not be considered at this time.

EXAMPLE OF THE RESOLUTION OF THE CHORD OF THE SEVENTH IN IT'S VARIOUS POSITIONS.



EXERCISE—

Resolve the following chords of the seventh to their tonic.
C♯—D♭—D—E♭—E—F—F♯—G♭—G—A♭—A—B♭—B.

Lesson IX.

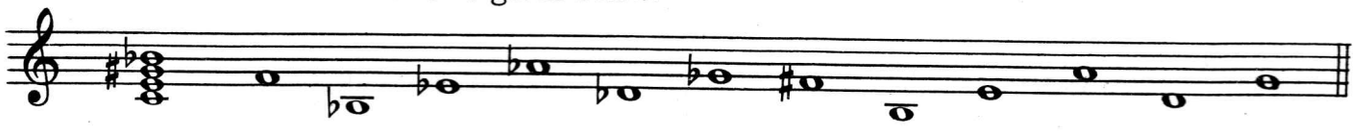
ALTERED SEVENTH CHORDS.

1. THE CHORD OF THE DOMINANT SEVENTH WITH THE FIFTH AUGMENTED.

Raise the fifth of any Dominant seventh chord.

EXERCISE—

Write this chord on the roots given below.

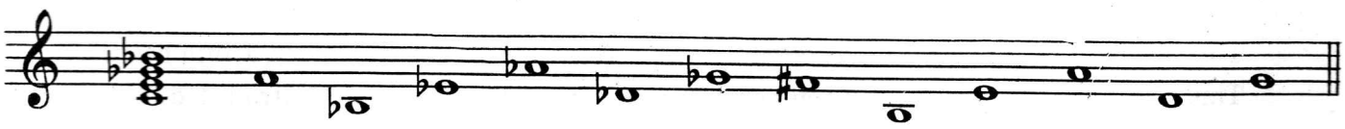


2. DOMINANT SEVENTH CHORD WITH A DIMINISHED OR IMPERFECT FIFTH.

Lower the fifth of any Dominant seventh chord.

EXERCISE—

Write this chord on the roots given below.



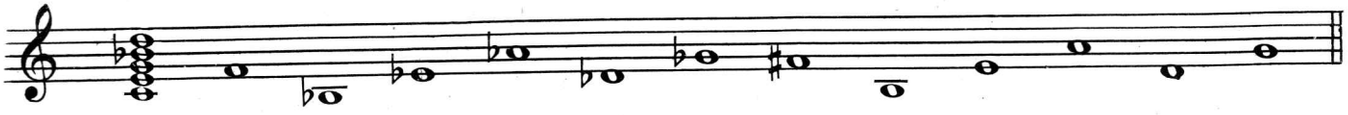
Chords of the Ninth

MAJOR NINTH CHORD

A Dominant seventh chord with a Major ninth added.

EXERCISE–

Write chords of the Ninth on the roots given below.

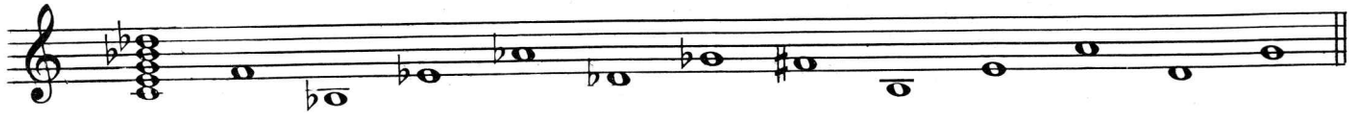


MINOR NINTH CHORD

A Dominant seventh chord with a Minor ninth added.

EXERCISE–

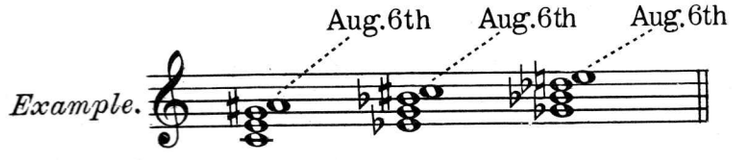
Write the Minor ninth chords on the roots given below.



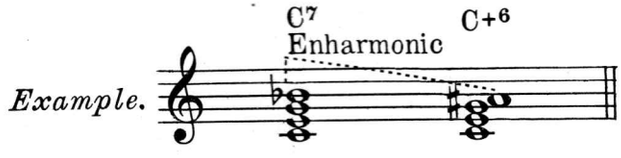
Chords of the Augmented Sixth

There are several chords of the Augmented Sixth, but the one most frequently used is given.

This chord is constructed by adding an Augmented Sixth to a Major Triad.



Note: An augmented sixth is enharmonic with a minor seventh, when this chord occurs play a dominant seventh chord on the same root.



EXERCISE–

Write the chord of the aug. sixth on the following roots.

C –-F—B♭—E♭—A♭—D♭—G♭—F♯—B—E—A—D—G.

Guides to Chord Analyzation

RULE I — If the letters of two notes in a chord can be arranged in alphabetical order, the chord will be a chord of the seventh and the second letter will be the root of the chord.

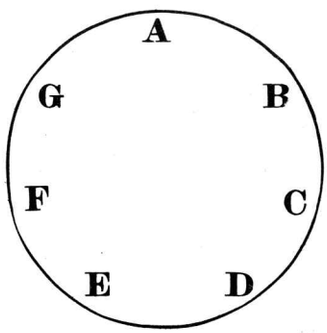
If the two notes making the rotation are a major second, it will be a chord of the dominant seventh (or some chord employing a Minor seventh.)

If the rotation is an augmented second, it will be a chord of the diminished seventh.

This rotation cannot occur in a Triad.

Note: (This rotation occurs also in chords of the ninth and sixth.)

THE CIRCLE OF THE MUSICAL ALPHABET



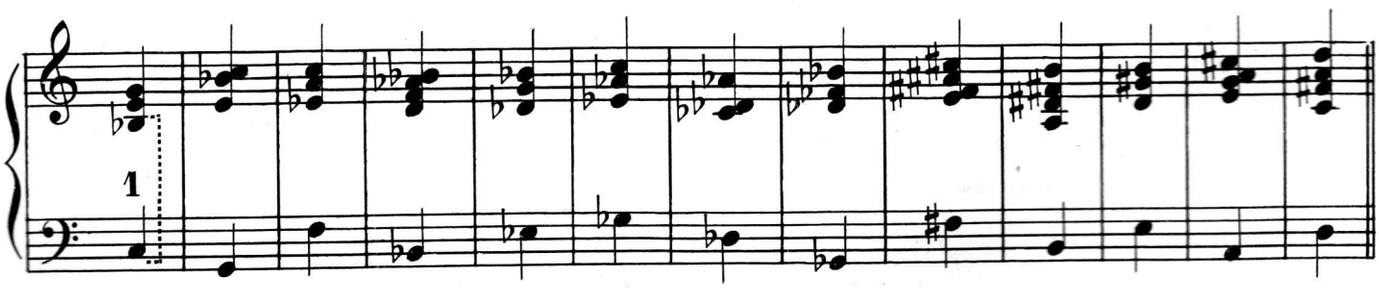
All the letters in the circle above come in alphabetical order, from right to left.

If the letters of the chord of A-7 are selected, we have A—C♯—E—G. G to A is in alpabetical order. A the second letter is the root.

The notes making the rotation may be close or at some distance apart; but with practice the rotation can be readily recognized.

EXERCISE—

Find the rotation in the following chords.

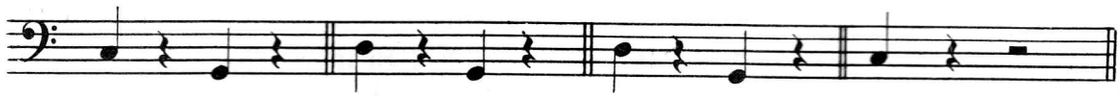


At (1) the B♭ in the treble and the C in the bass make rotation, this is a Major second inverted, it becomes a minor seventh. C is the second letter, therefore the root. Proceed through the remainder of the exercise finding the rotation.

Guides to Chord Analyzation (Continued)

RULE II— When there are only two bass notes in a bar, they are usually the root and fifth or the root and third.

EXAMPLE— (1)



At (1) C and G appear in the bass. To discover which note is the root we have only to consider that C is not a fifth above G but G is a fifth above C. Therefore C must be the root. Proceed through the remainder of the exercise, finding the roots.

RULE III— The chord of the Dominant seventh usually progresses to its tonic (or some chord of the same name) which is found a perfect fifth below.

TABLE OF DOMINANT SEVENTH CHORDS WITH COMMON PROGRESSIONS.

C 7 — usually followed by F — Fm or F7
F 7 — " " " B♭ — B♭m or B♭7
B♭7 — " " " E♭ — E♭m or E♭7
E♭7 — " " " A♭ — A♭m or A♭7
A♭7 — " " " D♭ — D♭m or D♭7
D♭7 — " " " G♭ — G♭m or G♭7
G♭7 — " " " C♭ — C♭m or C♭7
F♯7 — " " " B — Bm or B7
B 7 — " " " E — Em or E7
E 7 — " " " A — Am or A7
A 7 — " " " D — Dm or D7
D 7 — " " " G — Gm or G7
G 7 — " " " C — Cm or C7

Guides to Chord Analyzation (Concluded)

RULE IV— Accidental Sharps, Flats or Naturals Indicating Certain Chords.

In any key where F is natural, F♯ indicates
- with a D in the chord — D7
- with an E♭ in the chord — F♯7o
- with a B♭ in the chord — B♭ aug.

In any key where C is natural, C♯ indicates
- with an A in the chord — A7
- with a B♭ in the chord — C♯7o
- with an F in the chord — F aug.

In any key where G is natural, G♯ indicates
- with an E in the chord — E7
- with an F in the chord — G♯7o
- with a C in the chord — C aug.

In any key where D is natural, D♯ indicates
- with a B in the chord — B7
- with a C in the chord — D♯7o
- with a G in the chord — G aug.

In any key where A is natural, A♯ indicates
- with an F♯ in the chord — F♯7
- with a G in the chord — A♯7o
- with a D in the chord — D aug.

In any key where E is natural, E♯ indicates
- with a C♯ in the chord — C♯7
- with a D in the chord — E♯7o
- with an A in the chord — A aug.

In any key where B is flat, B nat. indicates
- with G in the chord — G7
- with A♭ in the chord — B7o
- with E♭ in the chord — E♭ aug.

In any key where E is flat, E nat. indicates
- with C in the chord — C7
- with D♭ in the chord — E7o
- with A♭ in the chord — A♭ aug.

In any key where A is flat, A nat. indicates
- with F in the chord — F7
- with G♭ in the chord — A7o
- with D♭ in the chord — D♭ aug.

In any key where D is flat, D nat. indicates
- with B♭ in the chord — B♭7
- with C♭ in the chord — D7o
- with G♭ in the chord — G♭ aug.

In any key where G is flat, G nat. indicates
- with E♭ in the chord — E♭7
- with F♭ in the chord — G7o
- with C♭ in the chord — C♭ aug.

In any key where C is flat, C nat. indicates
- with A♭ in the chord — A♭7
- with B♭♭ in the chord — C7o

Analyzing Chords

The best guide to the harmony is the piano part of an orchestration or song arrangement, as the chords are more complete.

Second violin parts may be used also, but are more difficult to analyze, as the chords are not complete.

The first step is to determine what notes constitute the harmony, and what notes are melody, or counter melody, or passing notes.

The melody is usually the upper notes in the treble clef; but may be written in the bass clef also.

Counter melody may be found in either treble or bass.

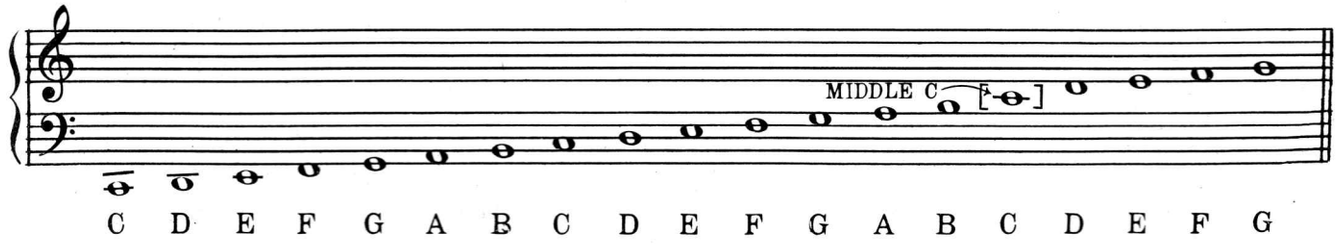
Chords may be in the bass, treble, or divided between the two clefs.

THE BASS CLEF.

The notes in the bass clef must be transposed up a third to read like the treble clef.

This is not the actual difference in pitch, but will give the name of the note.

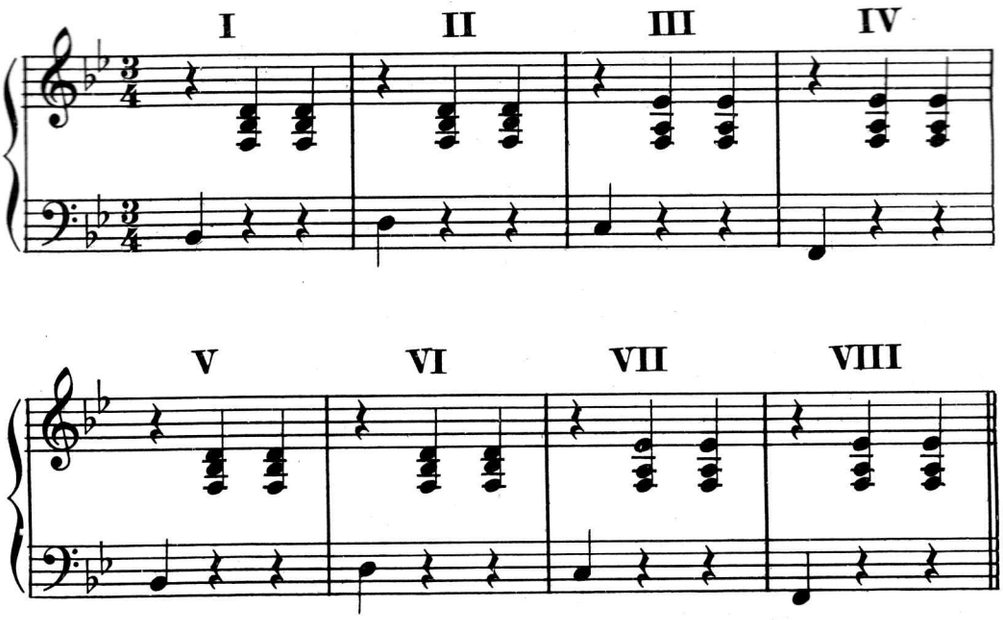
EXAMPLE OF THE GREAT STAFF.



Counter melodies, melody in thirds, sixths and octaves and passing notes are not considered in selecting the notes to construct the chords.

STUDY IN ANALYZING

EASY EXAMPLE OF ACCOMPANIMENT WITHOUT THE MELODY



At bar I—there is a B♭ in the bass, in the treble, a chord, F-B♭-D. As B♭ occurs twice we have only three notes (a triad). To discover the root, try to group the notes so they will form a triad.

F as a root would require A and C for the third and fifth, A and C are not in the chord therefore it is not the chord of F.

Try D— the chord of D would read D-F-A, the A is missing which eliminates D as a root.

Try B♭— The chord of B♭ would read B♭-D-F, these notes are in the chord so it must be the chord of B♭.

Another way to determine the root is by the position of the triad (Lesson VI). This triad is in the third position, root in the middle, third on top. This is a quicker method of analyzing. Learn to recognize the three positions at sight.

To find what kind of triad it is, use the rule for determining the kind of interval in Lesson IV. In the key of B♭, D is natural, a major third, F is also natural in the key of B♭, a perfect fifth, making a major triad.

At bar II— the chord is the same with D in the bass.

At bar III— there are four notes, C in the bass, F-A-E♭ in the treble, therefore it must be a chord of the seventh. By grouping the notes as in bar I we will find F to be the root, and by refering to Lesson IX to find what kind of seventh chord it is, find it to be a Dominant seventh, a major triad with a minor 7th. Using Rule I of the "Guides to Chord Analyzation", E♭ and F can be arranged in alphabetical order. F the second letter is the root.

Work out the remainder of the exercise by the same rules.

EXAMPLES OF PIANO PARTS, WITH EXPLANATIONS IN REGARD TO MELODY AND HARMONY, PASSING NOTES ETC.

In **No.I.** the melody is in the treble clef, the harmony in the bass. Analyze the harmony by same rules used in the preceeding lesson.

No.II. Here the melody is in the bass, the harmony in the treble.

No.III. Here the melody is in thirds, these notes are not to be considered in analyzing. The chords are in the treble clef, and the bass notes are in the bass. The passing notes are crossed out.

No.IV. Here the melody is written in sixths, the melody (upper notes) and the notes checked off, are not considered harmony. The chords are in the treble, bass notes in the bass.

No.V. The passing notes, checked off, in the bass do not effect the harmony, which is written in the treble clef and remains the same throughout the bar.

No.VI. The counter melody figure in thirds, and the upper melody notes not to be used. The other notes constitute the harmony.

No.VII. This is an example of an orchestra part, with the melody cued in small notes above, all the other notes are harmony. There are two chords in this bar.

No.VIII. Passing notes in the bass and treble. The other notes, except the melody, are harmony.

No.IX. Example of counter melody in both treble and bass.

No.X. Example of the Minor seventh chord.

No.XI. Example of the Leading seventh chord.

No.XII. Example of the Diminished seventh chord.

No.XIII. Example of the Augmented triad.

No.XIV. Example of the Minor ninth chord.

No.XV. Example of the Major ninth chord.

No.XVI. Example of the Altered seventh chord (5 +).

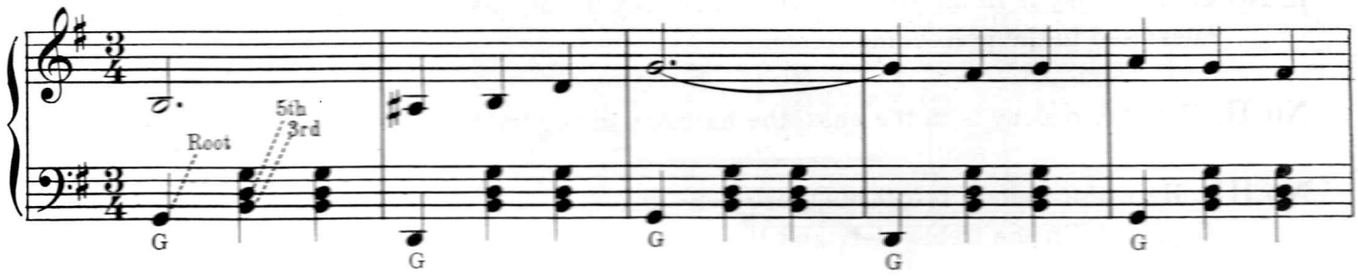
No.XVII. Example of the Altered seventh chord (5o).

No.XVIII. Example of the Augmented sixth chord.

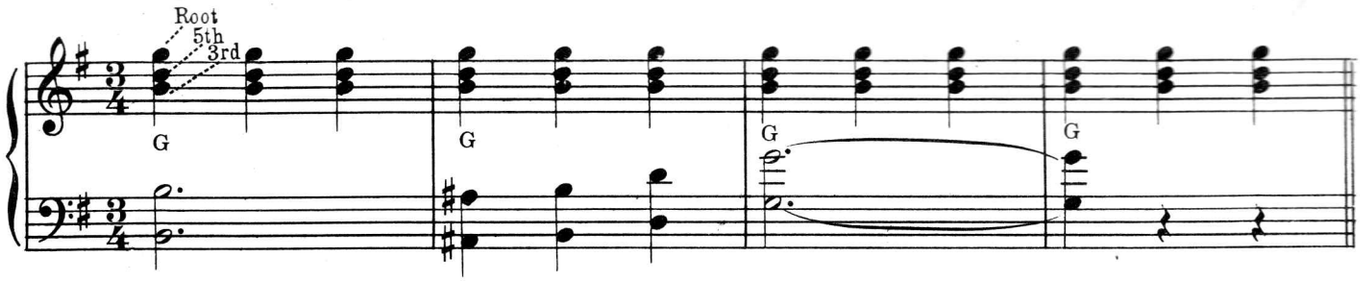
No.XIX. Example of the Major seventh chord.

EXAMPLES OF PIANO PARTS WITH ILLUSTRATIONS OF MELODY AND HARMONY.

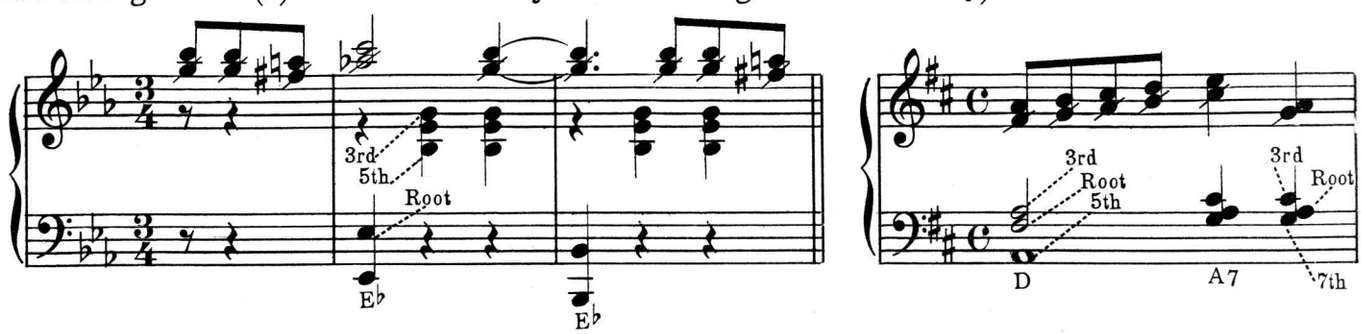
No. I. Melody in the treble, chords in the bass.



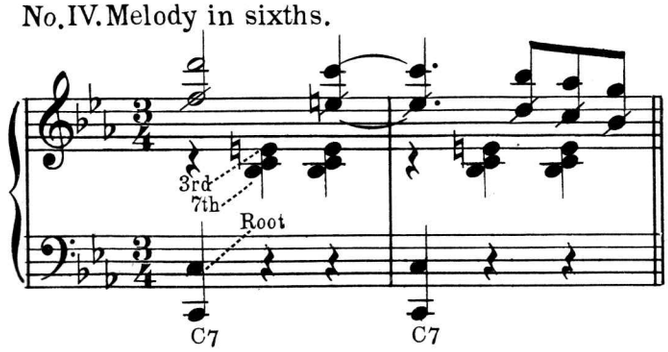
No. II. Melody in the bass, chords in the treble.



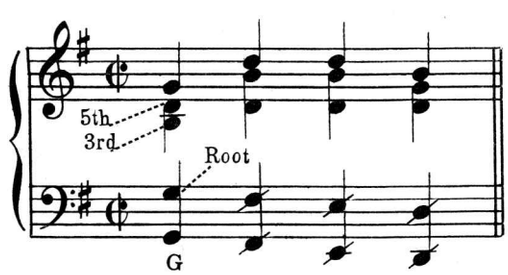
No. III. Melody in thirds. The thirds are not considered in constructing the chords. (Notes with the line through them (𝅗𝅥) are counter-melody or notes foreign to the harmony).



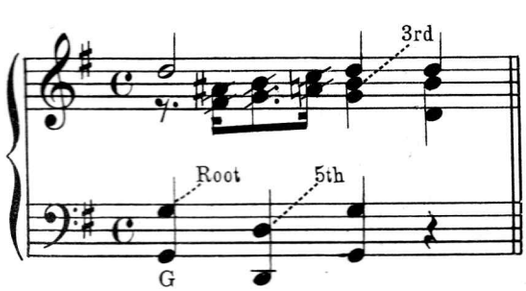
No. IV. Melody in sixths.



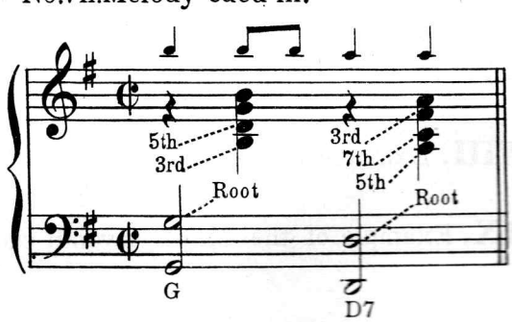
No. V. Passing notes in the bass.



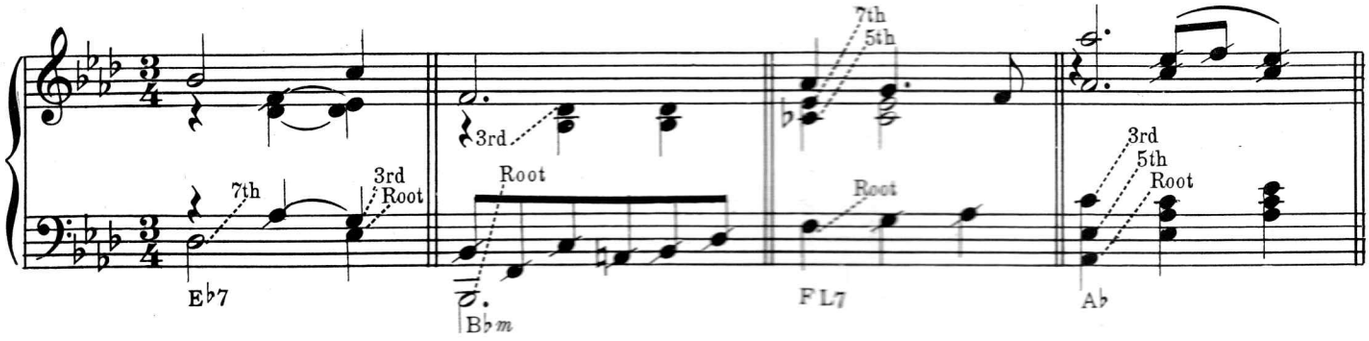
No. VI. Counter melody in thirds.



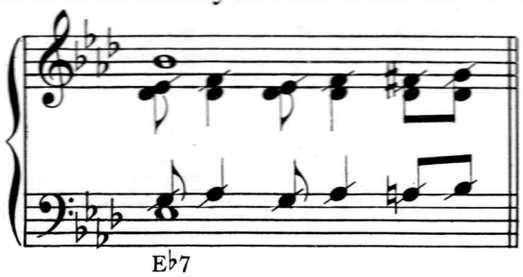
No. VII. Melody cued in.



No.VIII. Passing notes in treble and bass.

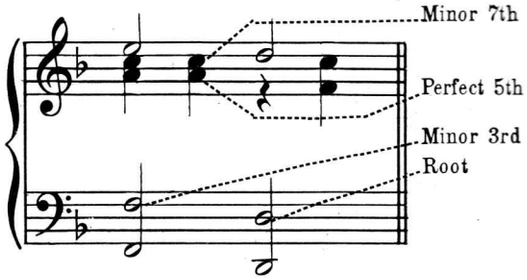


No.IX. Counter melody in both treble and bass.

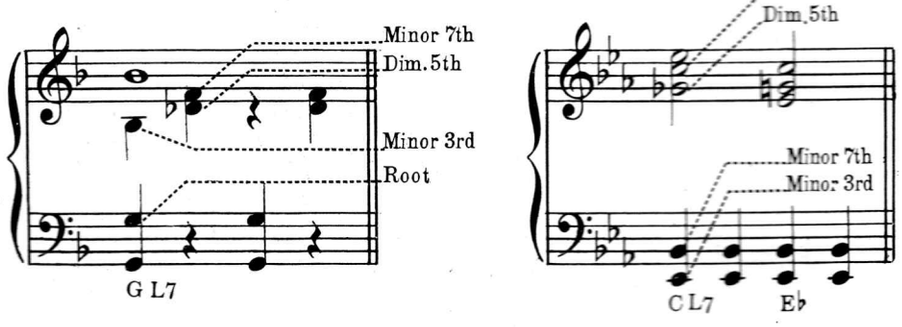


EXAMPLES OF VARIOUS CHORDS ANALYZED.

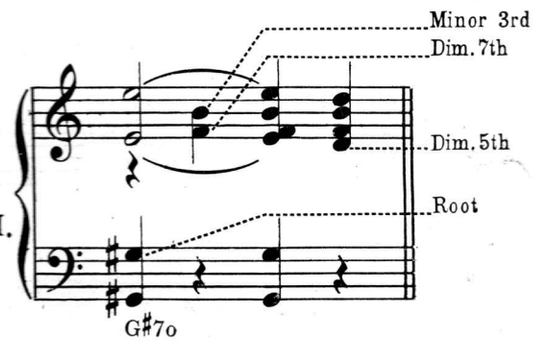
No.X.
CHORD OF THE MINOR SEVENTH.



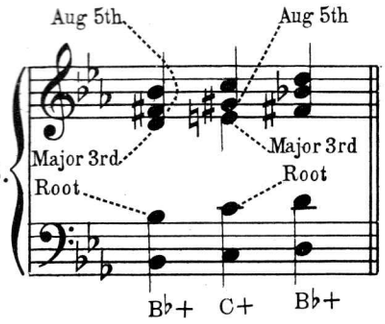
No.XI.
CHORD OF THE LEADING SEVENTH.



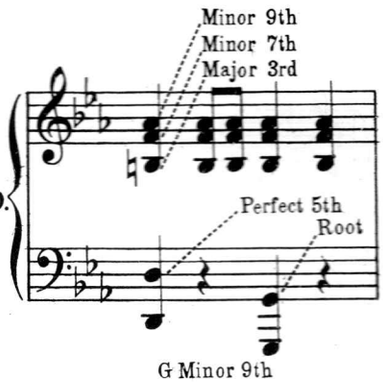
No.XII.
CHORD OF THE DIMINISHED SEVENTH.



No. XIII.
AUGMENTED TRIADS.



No. XIV. MINOR
NINTH CHORD.



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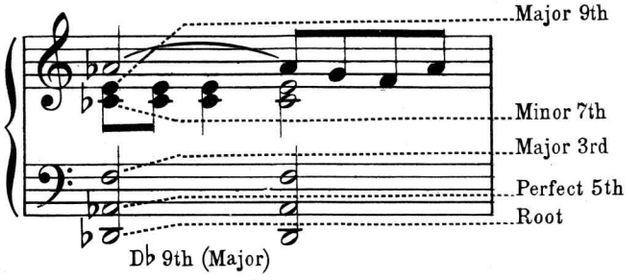
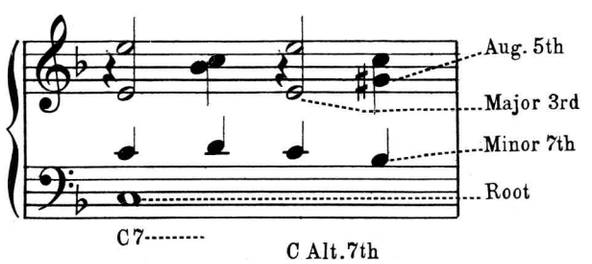
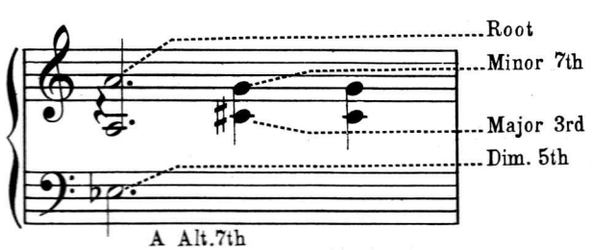
MAJOR NINTH CHORD.



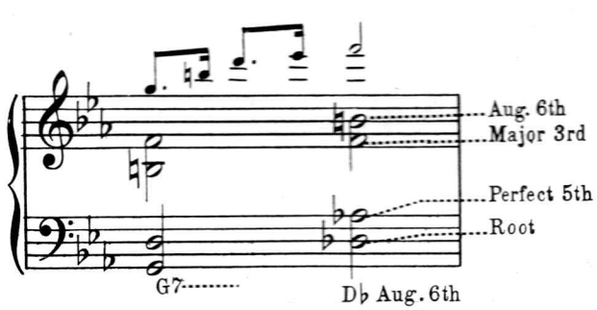
No. XVI.
ALTERED SEVENTH CHORD.
(5 +)



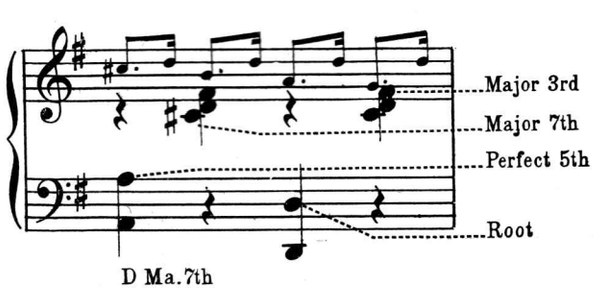
No. XVII.
ALTERED SEVENTH CHORD.
(5 o)



No. XVIII.
AUGMENTED SIXTH CHORD.



No. XIX.
MAJOR SEVENTH CHORD.



EXPANATION OF THE FOLLOWING STUDY IN ANALYZING.

1st measure— Root in the bass. In the treble from the lower note the chord reads— seventh, fifth and third. The melody note (A) is used here to complete the chord.

On the 3rd beat the seventh is in the bass, fifth, root and third in the treble. The two eighth notes in the bass on the second beat, are counter melody.

2nd measure— The harmony is the same as Measure 1.

3rd measure— Root in the bass. Seventh, third and fifth in the treble. The quarter notes, with the stems down, in the treble, and the quarter notes with the stems up in the bass, are passing notes.

4th measure— Root and third in the bass. Seventh and fifth (melody note) in the treble. On the 3rd beat the chord is the same except the fifth (A) in the melody is made sharp, making an Altered seventh chord (5+).

5th measure— Root and fifth in the bass. Same notes occur on the 2nd beat in the treble. The third is in the treble on the 1st beat. On the third beat, the G in the bass is the seventh, the fifth also is in the bass. The root and third are in the treble.

6th measure — The harmony is the same as the 5th measure.

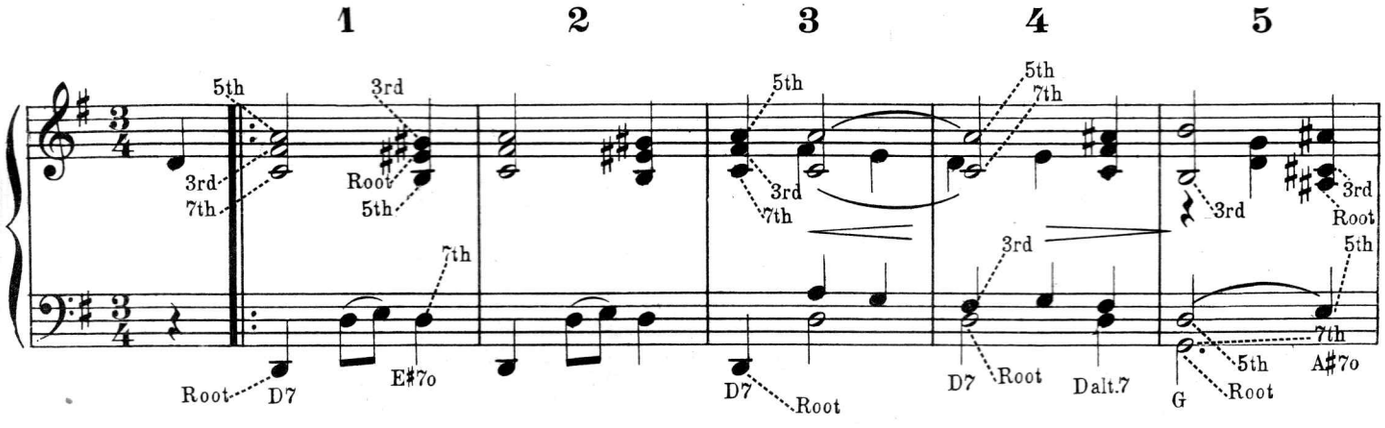
7th measure — Root and fifth in the bass, third in the treble and fifth and root repeated in the treble.

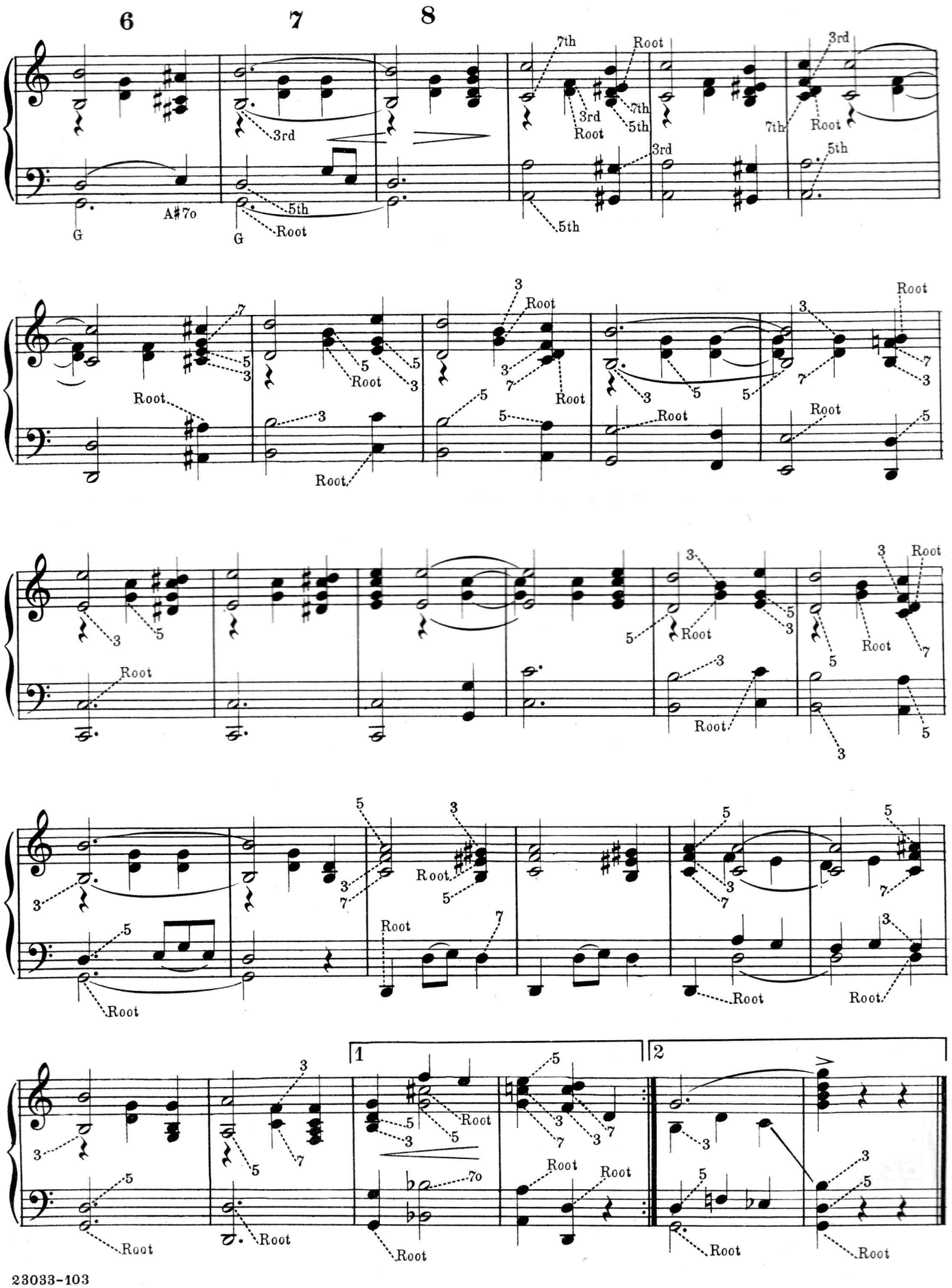
8th measure— The harmony is the same as the 7th measure.

The intervals are indicated in the remainder of the exercise.

Work out and mark the chord symbols.

STUDY FOR ANALYZING CHORDS.




6
7
8
G
A#7o
G
1
2

Analyzing Second Violin Parts.

Second violin parts are more difficult to analyze because only one interval of the chord is given.

It is impossible to give more than a few general rules, as the intervals given may be one of two or more chords.

All intervals from seconds to octaves are used in second violin parts.

Rules I and IV in the "Guides to Analyzing," will be helpful in working out these parts.

A FEW GENERAL RULES ON THE INTERVALS.

SECONDS.

A Major second indicates a chord of the seventh, upper note is the root.
An Augmented second indicates a Diminished seventh, upper note is the root.

THIRDS.

A Minor third may indicate the root and third of a Minor triad, or the root and third of a Diminished seventh.
A Major third indicates the root and third of a Major triad.

FOURTHS.

An Augmented fourth may indicate the third and seventh of a Dominant seventh chord, or the root and fifth of a Diminished triad.

FIFTHS.

A Perfect fifth indicates the root and fifth of a Major or Minor triad.
A Diminished fifth indicates the third and seventh of a Dominant seventh, root omitted.
An Augmented fifth indicates an Augmented triad.

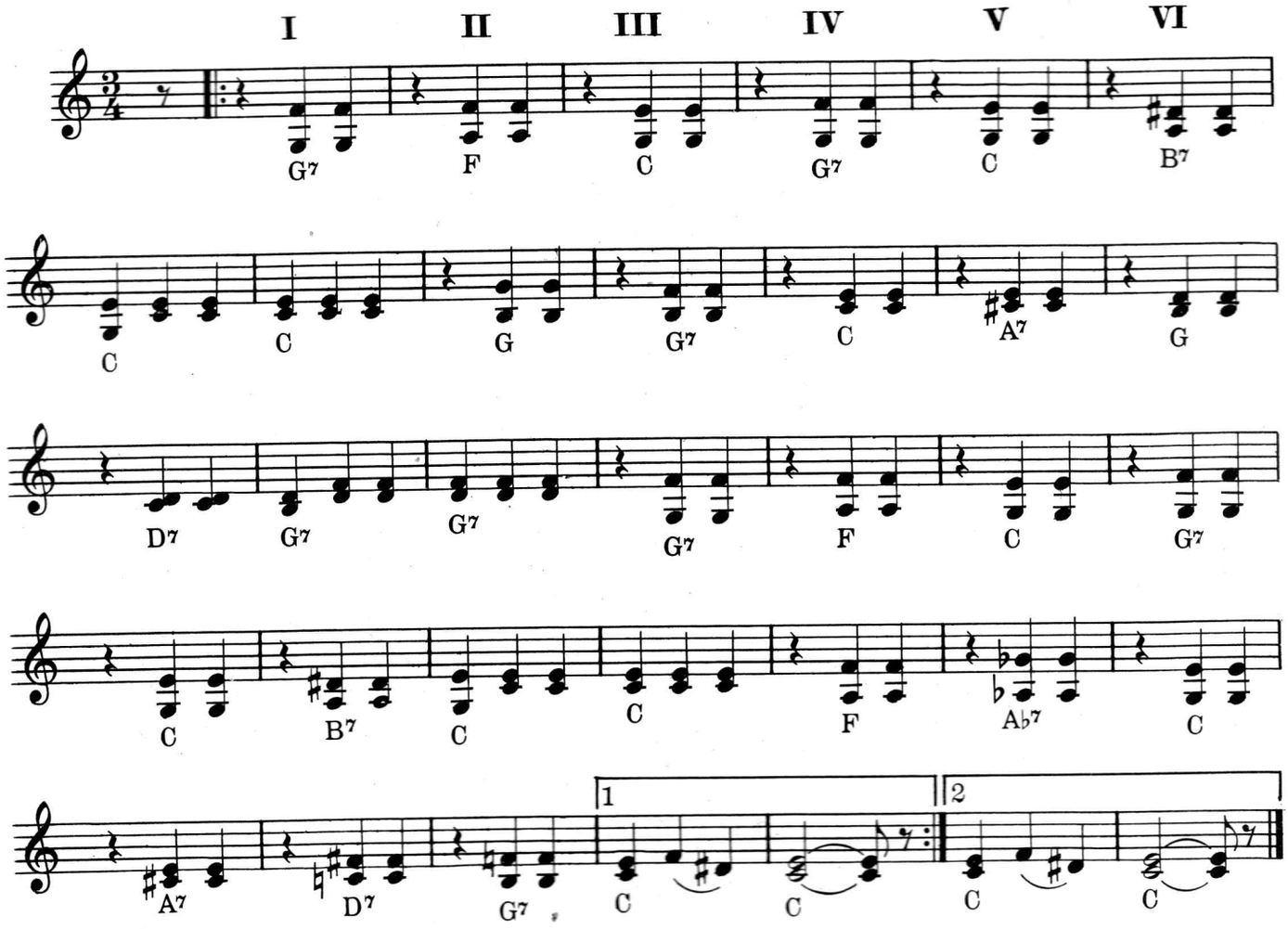
SIXTHS.

A Major sixth indicates the root and third of a Minor triad. The upper note is the root.
A Major sixth may also indicates the third and fifth of a Major triad, root omitted and fifth on top.
A Minor sixth indicates a Major triad, root on top.

SEVENTHS.

A Minor seventh indicates a Dominant seventh.
A Diminished seventh indicates a Diminished seventh.

EXAMPLE OF SECOND VIOLIN PART.



In bar I the interval is a Minor 7th, root on the bottom. (G7)

In bar II the interval is a Minor sixth, root on top. (F)

In bar III the interval is a Major sixth which could be the root and third of E Minor, or the third and fifth of C Major, root omitted. C Major is the chord in this instance.

In bar IV the interval is a Minor 7th, root on the bottom. (G7)

In bar V the interval is a Major sixth, same as bar III. (C)

In bar VI the interval is a fourth, the third and seventh of a B7 root omitted. (B7)

The chord symbols are marked for the remainder of the exercise.

Work out each bar and compare results with the symbols given.

Harmonizing Melodies.

In harmonizing melodies, the melody notes remain on top and a note which belongs to the chord should be written on each string below the melody note; never above.

Frequently two notes of the chord are available on the same string. Always select the note which makes good fingering.

When it is necessary to write an incomplete chord, the fifth of the chord can be most easily dispensed with. Next the third and last the root. The seventh should always occur in a chord of the seventh.

Avoid using unusual and awkward chord fingering.

FOX TROTS.

Whole and half notes are always harmonized in Fox Trots.

Quarter notes should be harmonized usually on the first and third beats. Occasionally all four quarter notes in a bar may be harmonized if the changes are practical.

Eighth notes are harmonized when they occur on the first and third beats.

WALTZES.

Half notes and dotted quarter notes are always harmonized.

Quarter notes on the first beat in a bar. Occasionally all three quarters in a bar.

INSTRUCTIONS FOR HARMONIZING THE FOLLOWING MELODY.

(For Tenor and Standard Banjo.)

TENOR BANJO. *(Both notations.)*

1st Measure. The melody notes are E♭ and D in the treble clef in the piano part.

Note: For octave notation, Tenor Banjo, raise the notes an octave. For actual notation, same pitch as piano.

The harmony is E♭ Major—E♭—G—B♭.

Take E♭ melody on first fret, second string.

On third string, G or B♭ of the chord may be used. The G open string is better.

On the fourth string, the only note available of this chord is E♭, which doubles the melody.

No chord on third beat.

2nd Measure. Same harmony, E♭. F is the melody note. Take F on third fret, second string. Use same harmony on third and fourth strings as in measure 1.

3rd and 4th measures. Same harmony, E♭. Take G melody on fifth fret of second string. On the third string we have G open and B♭ fourth fret. The B♭ is better because we have G in the melody. On the fourth string E♭ at the third fret would complete the chord.

5th and 6th Measures. Repetition of first and second measures.

7th and 8th Measures. The melody is A♭. The harmony is $B♭^7$. Take A♭ melody on the second string at the sixth fret. On the third string we have a choice of B♭ or D. Either is good but D would make better fingering. On the fourth string the only note of the chord available is F.

9th Measure. Melody note F. Take F on second string at third fret. On third string A♭ and C are available. A♭ is preferable as C would make awkward fingering. Take C open on fourth string.

10th Measure. Melody note G. Harmony F Minor. Take A♭ on third string and C open on fourth string.

11th Measure. Melody note A♭. Harmony F Minor. Take A♭ melody on second string sixth fret. Take C on third string fifth fret. Take F on fourth string fifth fret.

12th Measure. Repetition of preceeding measure.

13th Measure. Melody note D. Harmony B♭7. Take D fifth fret first string. On the second string we have F and A♭. A♭ is better because it is the seventh of the chord. On the third string take B♭. On the fourth string take F.

14th Measure. The first melody note is a quarter note and the following note F is a dotted quarter. It will be better to harmonize the F as it is the longer note. Harmony B♭7. Take the F melody note on second string third fret. On the third string we have A♭ or B♭. A♭ is better because it is the seventh. Take D on fourth string second fret.

15th and 16th Measures. The melody note is G. Harmony E♭. Take G on second string fifth fret. On third string we have G open and B♭ fourth fret. The B♭ is better because we have G in the melody. On the fourth string E♭ at the third fret will complete the chord.

17th, 18th, 19th and 20th Measures are repetition of 1st, 2nd, 3rd, and 4th Measures.

21st Measure. Melody note G. Harmony E♭7. Take G on second string fifth fret. On the third string we have D♭ or B♭. D♭ is better because it is the seventh of the chord. Take E♭ on fourth string third fret.

22nd Measure. Melody notes G, A♭, B♭. Harmonize all three melody notes.

Harmony on first beat E♭7. Take melody note G on second string at fifth fret. On third string we have B♭ and D♭. D♭ is better because it is the seventh. Take E♭ on fourth string third fret.

On second beat A♭ melody on second string at sixth fret. Harmony D♭. Take D♭ on third string at sixth fret. Take F on fourth string at fifth fret.

On third beat melody note B♭. Take melody note on second string eighth fret. Take D♭ on third string sixth fret. Take G on fourth string seventh fret.

23rd Measure. Melody note C. Harmony A♭. Take melody note on first string third fret. Take E♭ on second string first fret. Take A♭ on third string first fret.

24th Measure. Melody note C. Harmony C7. Take melody note on first string third fret. Take E natural on second string second fret. On third string we have G and B♭. B♭ is better because it is the seventh.

25th Measure. Melody note C. Harmony F Minor. Take melody note on first string third fret. Take F on second string third fret. Take A♭ on third string first fret.

26th Measure. Melody note E♭. Harmony F Minor. Take melody note on first string sixth fret. Take A♭ on second string sixth fret. Take C on third string fifth fret.

27th Measure. Melody note B♭. Harmony E♭. Take melody note on first string first fret. Take E♭ on second string first fret. Take G on third string open.

28th Measure. Melody note B♭. Harmony C7. Take melody note on first string first fret. Take E natural on second string second fret. Take G on third string open.

29th Measure. Melody note D. Harmony B♭7. Take melody note on first string fifth fret. Take A♭ on second string sixth fret. Take B♭ on third string third fret. Take F on fourth string fifth fret.

30th Measure. Melody note A♭. Harmony B♭7. Take melody note on second string sixth fret. Take D on third string seventh fret. Take F on fourth string fifth fret.

31st Measure. Melody note E♭. Harmony E♭. Take melody note on second string first fret. Take G on third string open. Take E♭ on fourth string first fret.

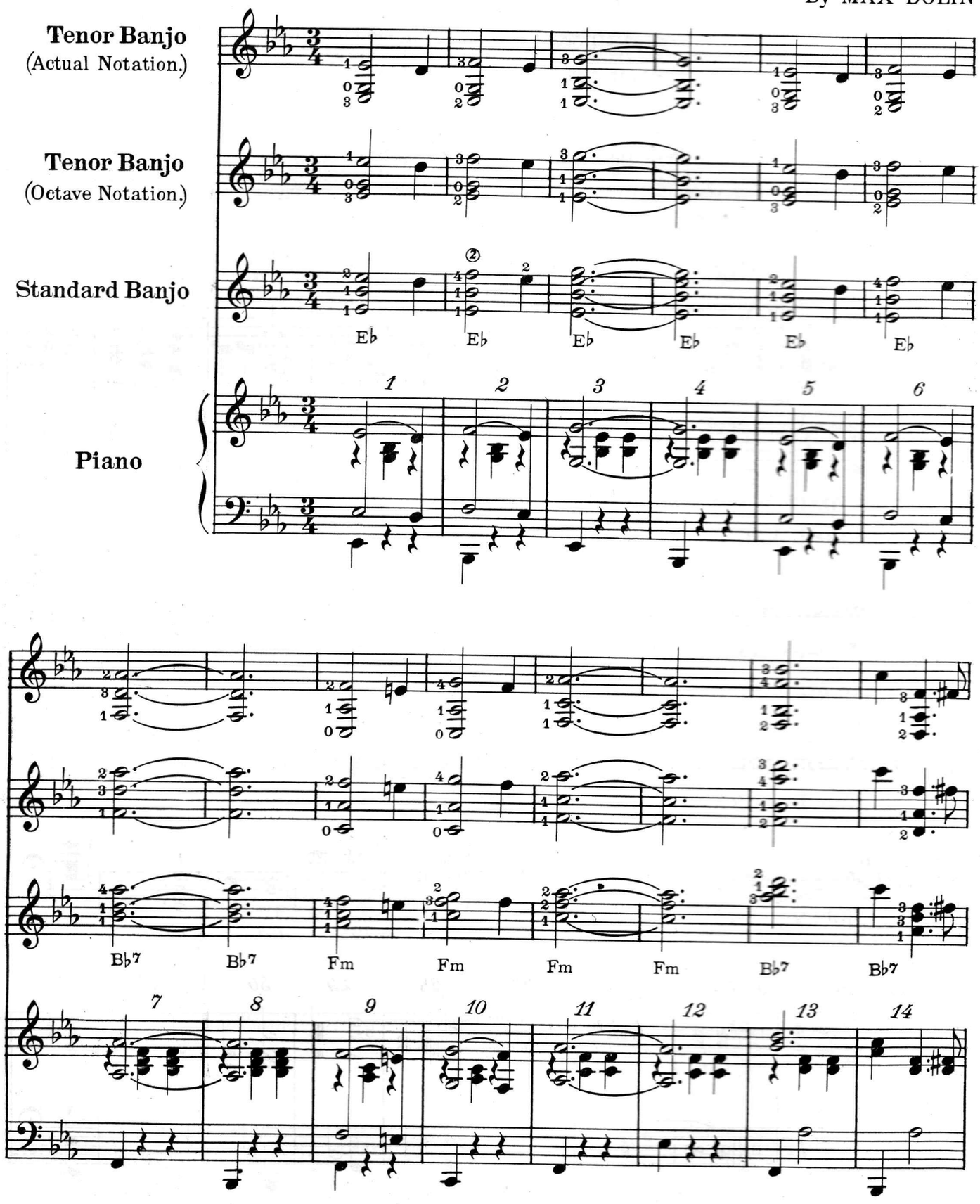
32nd Measure. Melody note E♭. Harmony E♭. Take E♭ melody on first string sixth fret. Take G on second string fifth fret. Take B♭ on third string third fret. Take E♭ on fourth string third fret.

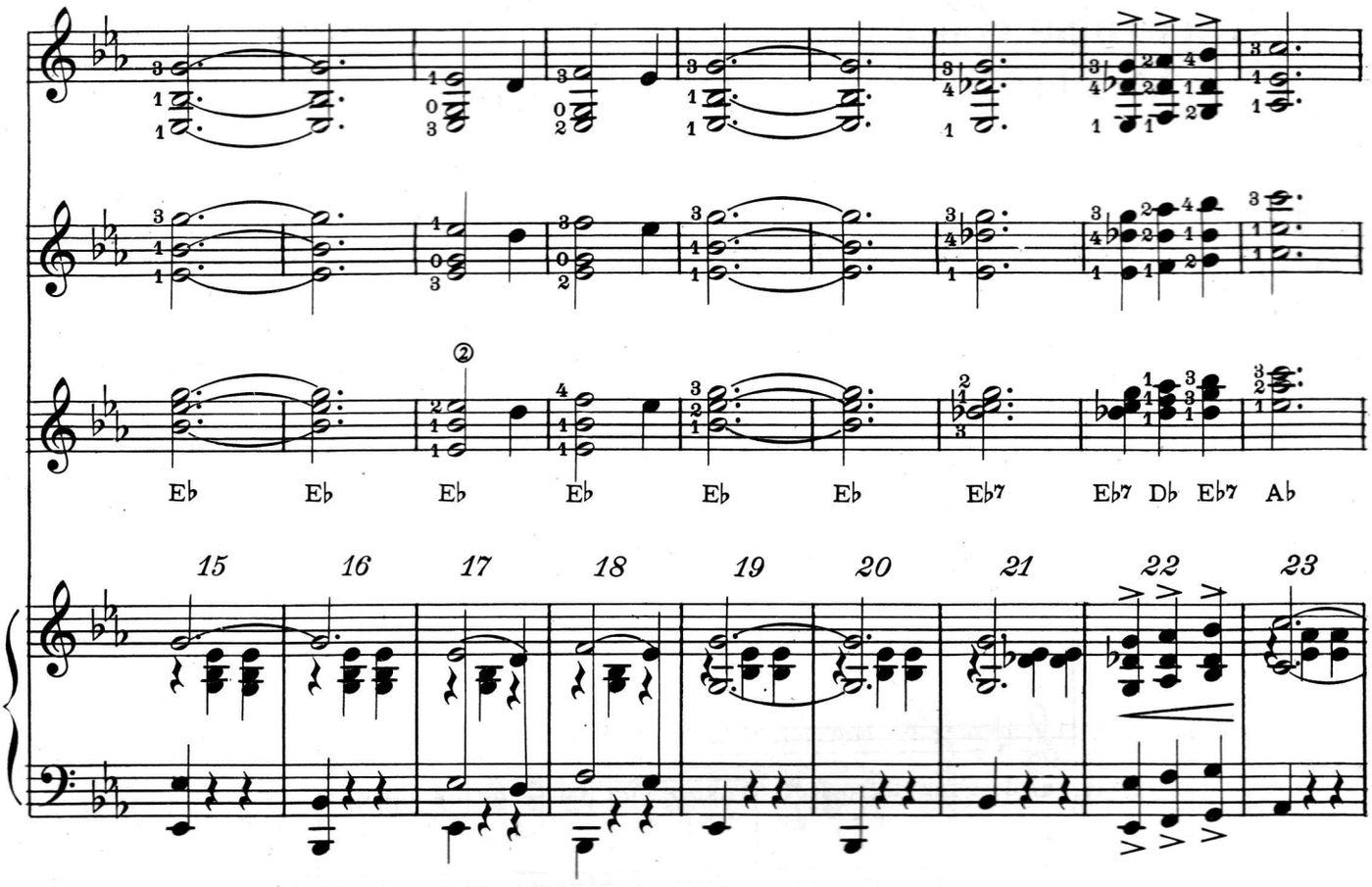
NOTE: At first melodies should be written out but with practice can be read at sight.

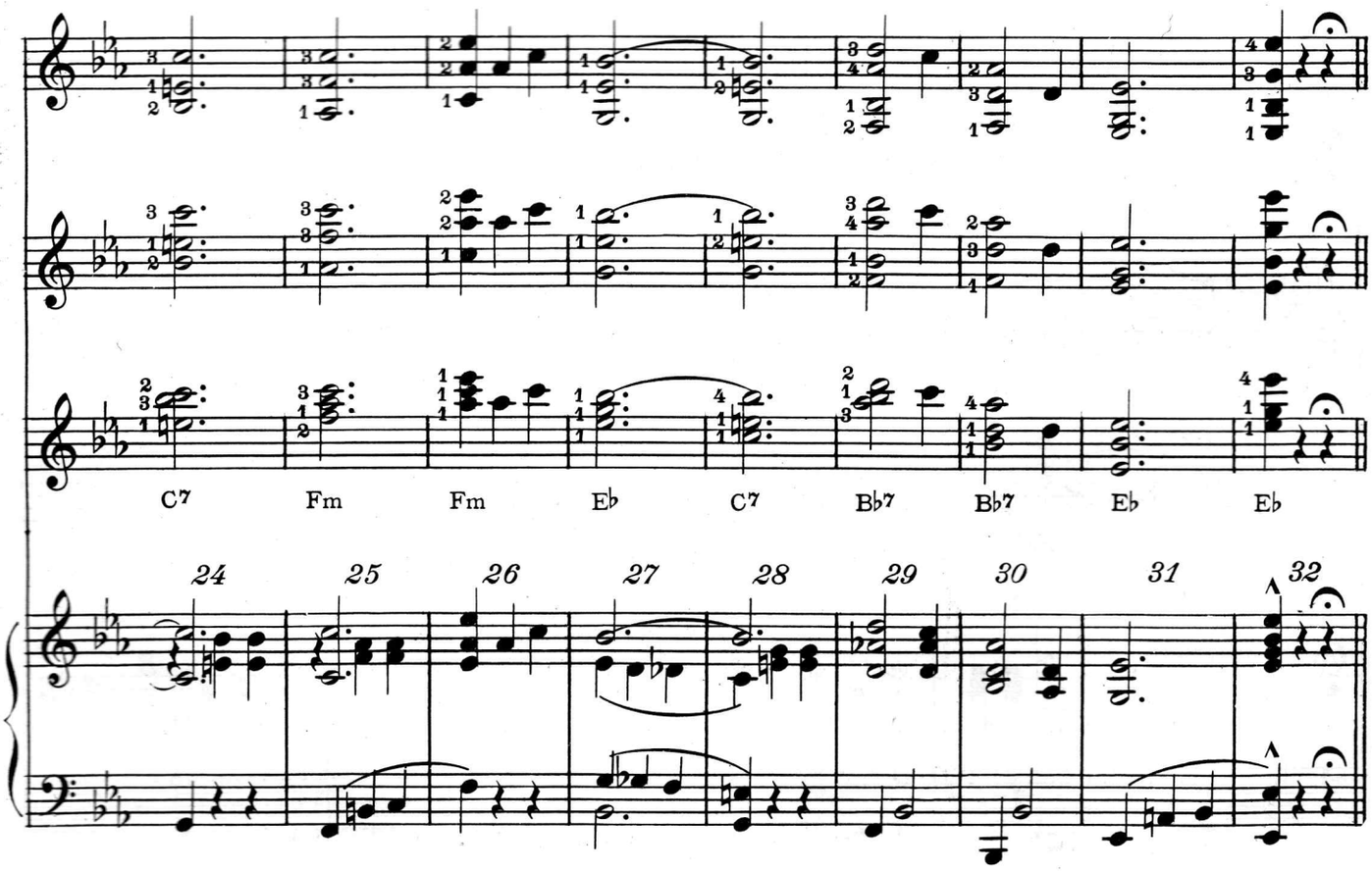
EXAMPLE OF HARMONIZED MELODY
For Tenor and Standard Banjo

WHEN THE SHADOWS FALL
WALTZ BALLAD

By MAX DOLIN




Eb Eb Eb Eb Eb Eb Eb7 Eb7 Db Eb7 Ab
15 16 17 18 19 20 21 22 23


C7 Fm Fm Eb C7 Bb7 Bb7 Eb Eb
24 25 26 27 28 29 30 31 32

INSTRUCTIONS FOR HARMONIZING THE PRECEEDING MELODY

(For Standard Banjo)

1st Measure. Melody notes are E♭ and D in the treble clef of the piano part. Write the melody notes an octave higher for the banjo.

The harmony in the first measure is E♭ Major. E♭—G—B♭.

Take E♭ melody on the second string at the fourth fret. On the third string, G or B♭ may be used, B♭ is be better. Third string at the third fret. On the fourth string the only note of the chord available is E♭ on the third fret. No chord on the third beat.

2nd Measure. Melody note F. Harmony E♭. Take F on the second string sixth fret. Take B♭ on third string third fret. Take E♭ on fourth string third fret.

3rd and 4th Measures. Melody note G. Harmony E♭. Take melody note G on the first string fifth fret. Take E♭ on the second at the fourth fret. Take B♭ on the third string at the third fret.

5th and 6th Measures. Repetition of the first and second measures.

7th and 8th Measures. Melody is A♭. Harmony is B♭7. Take melody on the first string at the sixth fret. On the second string we have D or F. D is better because it is the third of the chord. Take D on the second string third fret. Take B♭ on the third string at the third fret.

9th Measure. Melody note F. Harmony F Minor. Take F on the first string at the third fret. Take C on the second string at the first fret. Take A♭ on the third string at the first fret.

10th Measure. The melody note is G, against F Minor harmony. This chord would be less disonant if it could be played in a different position but this is the only position playable on the banjo. Take G melody on the first string at the fifth fret. Take F on the second string at the sixth fret. Take C on the third string at the fifth fret.

11th Measure. Melody A♭. Harmony F Minor. Take A♭ melody on first string sixth fret. Take F on second string at the sixth fret. Take C on the third string at the fifth fret.

12th Measure. Repetition of the preceeding measure.

13th Measure. Melody note D. Harmony B♭7. Take D melody note on the first string at the twelfth fret. Take B♭ on the second string at the eleventh fret. On the third string we have F or A♭. A♭ thirteenth fret is better because it is the seventh of the chord.

14th Measure. The first melody note is a quarter note, and following note F is a dotted quarter note. It would be better to harmonize the F as it is the longer note. The harmony is B♭7. Take the F on the first string at the third fret. Take D on the second string at the third fret. On the third string we have either B♭ or A♭. A♭ on the first fret will be better as it is the seventh of the chord.

15th and 16th Measures. The melody is G. Harmony E♭. Take the melody note on the first string at the fifth fret. On the second string E♭ at the fourth fret is the only choice. Take B♭ on the third string at the third fret.

17th, 18th, 19th and 20th Measures are repetitions of 1st, 2nd, 3rd and 4th Measures.

21st Measure. Melody G. Harmony E♭7. Take G on the first string at the fifth fret. E♭ second string fourth fret is the only note available. On the third string we have B♭ or D♭. D♭ sixth fret is better because it is the seventh.

22nd Measure. Melody notes G, A♭, B♭. Harmonize all three notes in this measure. Harmony on first beat E♭7. Take melody note G on the first string at the fifth fret. E♭ second string at the fourth fret is the only note of the chord on this string. On the third string we have B♭ or D♭. D♭ the sixth fret is better because it is the seventh of the chord.

On the second beat A♭ melody. Harmony D♭. Take melody on the first string at the sixth fret. Take F on the second string at the sixth fret. Take D♭ on the third string at the sixth fret.

23rd Measure. Melody note C. Harmony A♭. Take C melody on first string at the tenth fret. Take A♭ on the second string at the ninth fret. Take E♭ on the third string at the eighth fret.

24th Measure. Melody note C. Harmony C7. Take melody on first string at the tenth fret. On the second string we have B♭ or G. B♭ is better because it is the seventh of the chord. Take E natural on the third string at the ninth fret.

25th Measure. Melody note C. Harmony F Minor. Take C on the first string at the tenth fret. Take A♭ on the second string at the ninth fret. Take F on the third string at the tenth fret.

26th Measure. Melody note E♭. Harmony F Minor. Take melody note on the first string thirteenth fret. Take C on the second string at the thirteenth fret. Take A♭ on the third string at the thirteenth fret.

27th Measure. Melody note B♭. Harmony E♭. Take B♭ on the first string at the eighth fret. Take G on the second string at the eighth fret. Take E♭ on the third string at the eighth fret.

28th Measure. Melody B♭. Harmony C7. Take B♭ on the first string at the eighth fret. On the second string we have G or E natural. E natural is the third and G is the fifth of the chord. Take the E on the second string at the fifth fret. Take C on the third string at the fifth fret.

29th Measure. Melody D. Harmony B♭7. Take melody on first string twelfth fret. Take B♭ on the second string at the eleventh fret. On the third string we have F or A♭. A♭ is better because it is the seventh of the chord. Thirteenth fret third string.

30th Measure. Melody A♭. Harmony B♭7. Take A♭ on the first string at the sixth fret. Take D on the second string at the third fret. Take B♭ on the third string at the third fret.

31st Measure. Melody E♭. Harmony E♭. Take E♭ on the second string at the fourth fret. Take B♭ on the third string at the third fret. Take E♭ on the fourth string at the third fret.

32nd Measure. Melody E♭. Harmony E♭. Take E♭ on the first string at the thirteenth fret. Take G on the second string at the ninth fret. Take E♭ on the third string at the ninth fret.

NOTE. At first melodies should be written out but with practice can be read at sight.

Chord Forms for the Tenor Banjo.

The object of the following system is to enable the student to find any chord at any position of the fingerboard.

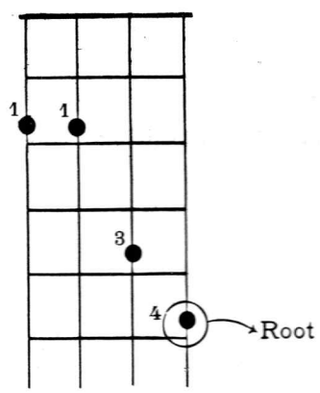
If the directions in regard to the forms of fingering and where the keynote, or root is, are observed, the chords can be readily found.

Each form and the string on which the root occurs in that particular form must be memorized.

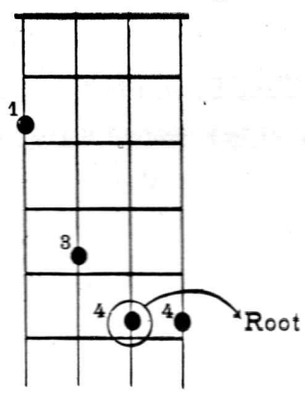
A chart of the fingerboard is given to assist the student in locating the keynote.

MAJOR CHORD FORMS.

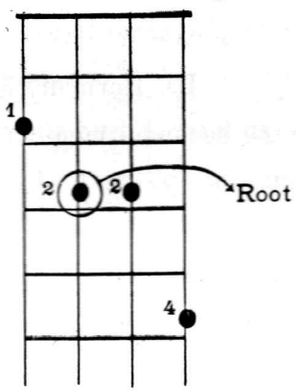
FORM I.
Root on 1st string.



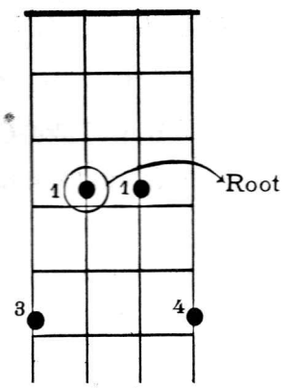
FORM II.
Root on 2nd string.



FORM III.
Root on 3rd string.



FORM IIIa.
Root on 3rd string.



When the fingers are placed, according to these forms, at any position on the fingerboard, they make a Major triad and the name of the chord is determined by the note indicated with this symbol (◉→).

The symbol is placed on a different string in each form, and each form may be moved to any fret on the fingerboard; but the relative arrangement of the fingers in each form must be adhered to.

EXPLANATION OF THE MAJOR CHORD FORMS.

In form I the symbol is on the first string at the fifth fret which is D and if the other fingers are placed according to the diagram in form I, we have the chord of D Major.

Advance the position one fret and we have the chord of E♭, and proceed in the same manner to find any chord with the root on the first string.

In form II the symbol is on the 5th fret of the 2nd string which is G, therefore we have the chord of G Major.

This form is also movable to any position of the fingerboard.

In form III the symbol is on the 3rd string at the 3rd fret and we have the chord of B♭ Major.

In form IIIa the root is also on the 3rd string.

These forms can be played at any fret.

EXERCISES ON THE THREE MAJOR FORMS.

Find each of the following keynotes in all forms before proceeding to the next.

C——F——B♭——E♭——A♭——D♭——G♭——B——E——A——D——G.

EXAMPLE— Take the first keynote C, in form I, find C on the first string at the third fret. Place the 4th finger at this fret, the 3rd finger on the 2nd fret, 2nd string— and the 1st finger at the nut on the 3rd and 4th strings.

On account of the open strings, this chord could be fingered with the 1st and 2nd fingers; but it is the first Major form.

RULE— Any form may be played an octave higher by advancing the position twelve frets.

To find the chord of C in form II, find the root on the second string (10th fret) place the fingers as in Form II, and we have another position of the chord of C Major.

To find the chord of C in form III, or form IIIa, find the root on the 3rd string (5th fret) place the fingers as in Form III or IIIa, and we have another position of the C Major chord.

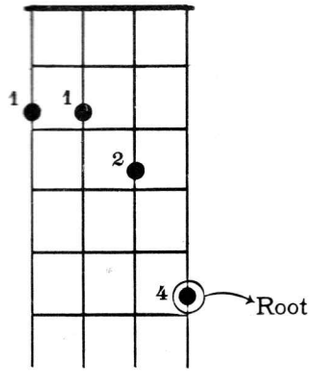
Proceed with each keynote in the same manner.

SYMBOLS FOR THE VARIOUS CHORD FORMS.

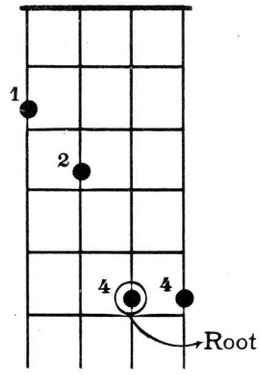
A letter without suffix,	indicates	Major chord.
(m)	"	Minor chord.
(7)	"	Dominant seventh chord.
(7o)	"	Diminished seventh chord.
(+)	"	Augmented Triad.
(o)	"	Diminished Triad.
(L7)	"	Leading seventh chord.
(Ma.7)	"	Major seventh chord.
(Mi.7)	"	Minor seventh chord.
Altered (Alt.7)(5o)	"	Altered seventh chord.
Altered (7-5+)	"	
(Ma.9)	"	Chord of the Major ninth.
(Mi.9)	"	Chord of the Minor ninth.

MINOR CHORD FORMS FOR TENOR BANJO.

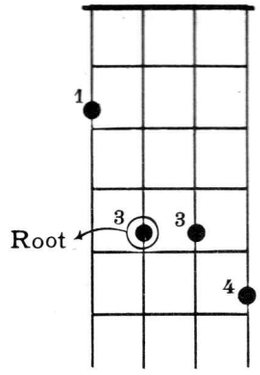
FORM I.
Root on 1st string.



FORM II.
Root on 2nd string.



FORM III.
Root on 3rd string.



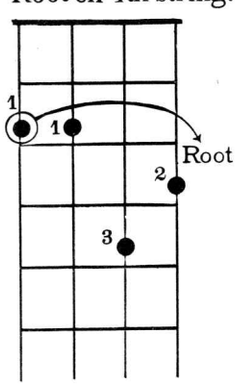
The symbol for Minor chords is a small (m) following the root letter.

EXERCISE— Find the following Minor chords, each chord in three forms.

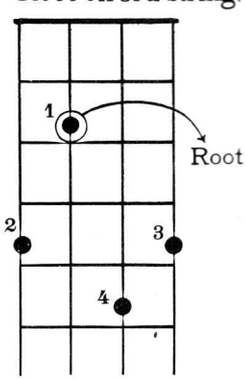
Am—Dm—Gm—Cm—Fm—B♭m—E♭m—G♯m—C♯m—F♯m—Bm—Em.

DOMINANT SEVENTH CHORD FORMS FOR TENOR BANJO.

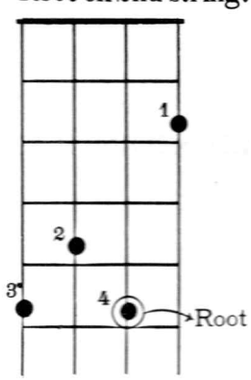
FORM I.
Root on 4th string.



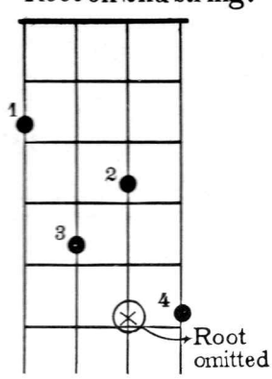
FORM II.
Root on 3rd string.



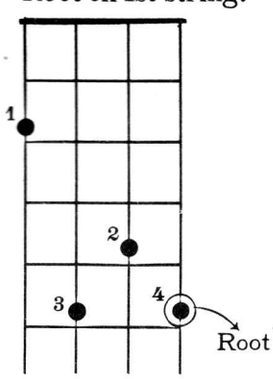
FORM III.
Root on 2nd string.



FORM IV.
Root on 2nd string.



FORM V.
Root on 1st string.



The 1st and 2nd forms are complete. In Forms 3 and 5 the fifth of the chord is omitted, and in form 4 the root is omitted. The root in form 4 is found on the 2nd string, and the 4th finger is placed opposite on the 1st string.

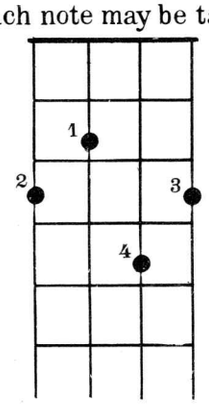
EXERCISE— Find each chord of the Dom. 7th in all five forms.

The chord symbol for the Dom. 7th is the figure (7).

C7—F7—B♭7—E♭7—A♭7—D♭7—G♭7—B7—E7—A7—D7—G7.

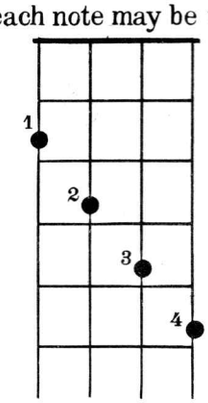
DIMINISHED SEVENTH FORM.

In this form, each note may be taken as the root.



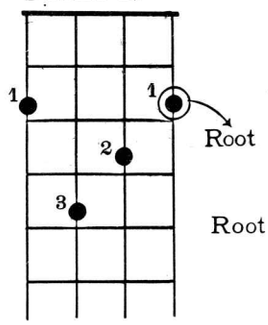
AUGMENTED TRIAD FORM.

In this form, each note may be taken as the root.

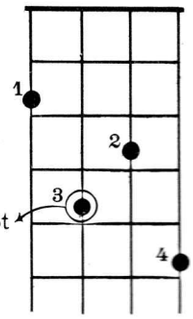


DIMINISHED TRIAD FORMS.

FORM I.

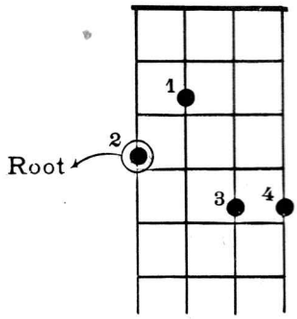


FORM II.

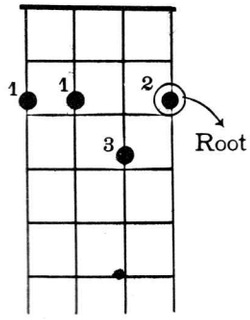


LEADING SEVENTH FORMS.

FORM I.

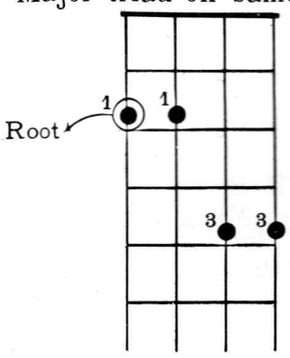


FORM II.



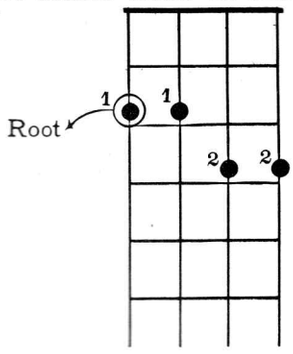
MAJOR SEVENTH FORM.

(Or Major triad on same root).



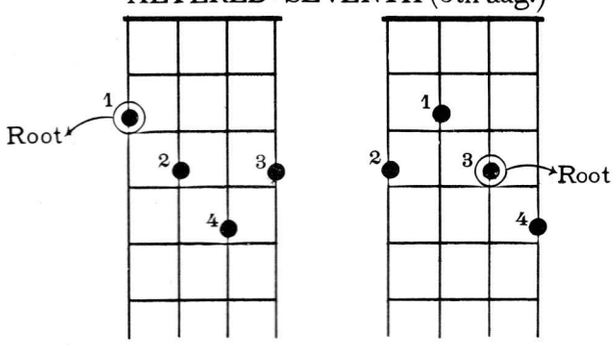
MINOR SEVENTH FORM.

(Or Minor triad on same root).

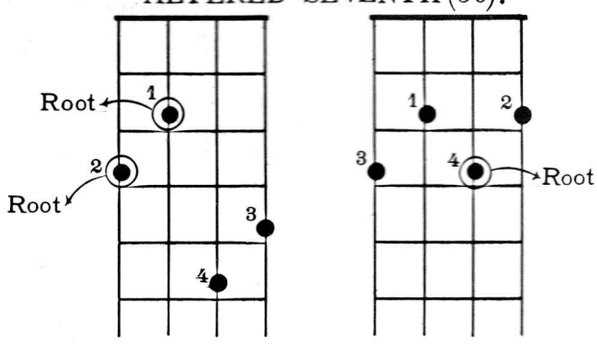


ALTERED SEVENTH FORMS.

ALTERED SEVENTH (5th aug.)



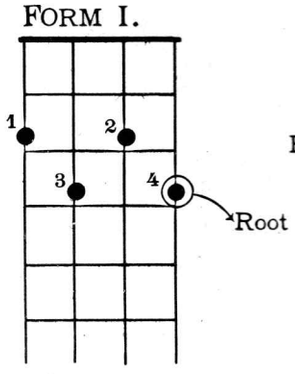
ALTERED SEVENTH (5o).



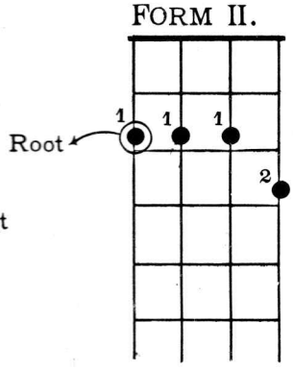
Note: In addition to these forms, for altered seventh chords, Augmented or Diminished triads may be used.

MAJOR NINTH FORMS.

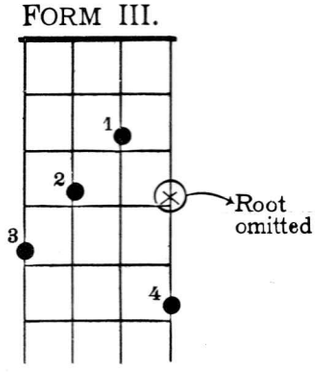
FORM I.



FORM II.



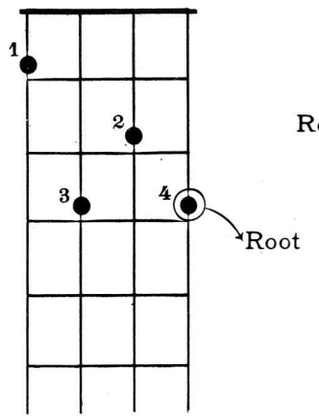
FORM III.



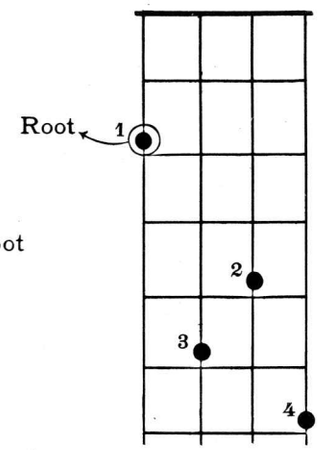
Note: In form I the 5th is omitted, in form II the third is omitted, and in form III the root is omitted and is found two frets below the 4th finger on the first string.

MINOR NINTH FORMS.

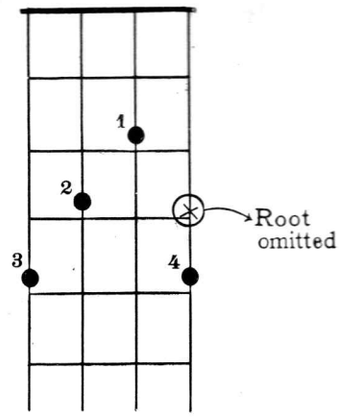
FORM I.



FORM II.



FORM III.



Note: In forms I and II the fifth is omitted. In form III the root is omitted and is found one fret below the 4th finger on the first string.

The Dominant seventh chord may be substituted for either Major or Minor Ninth chords.

THE CHORD OF THE AUGMENTED SIXTH IS ENHARMONIC WITH THE CHORD OF THE DOMINANT SEVENTH AND ANY DOMINANT SEVENTH CHORD FORM ON THE SAME ROOT, MAY BE PLAYED.

RULES FOR SELECTING THE CHORD FORMS.

In selecting the chord form to be played, avoid playing a form in which the upper interval of the chord is the same pitch as the melody.

Observe this general Rule:

A third above or a third below the melody note for the highest note of the accompaniment chord (and either one or the other will be an interval of the chord) but always played above the melody will be the most effective.

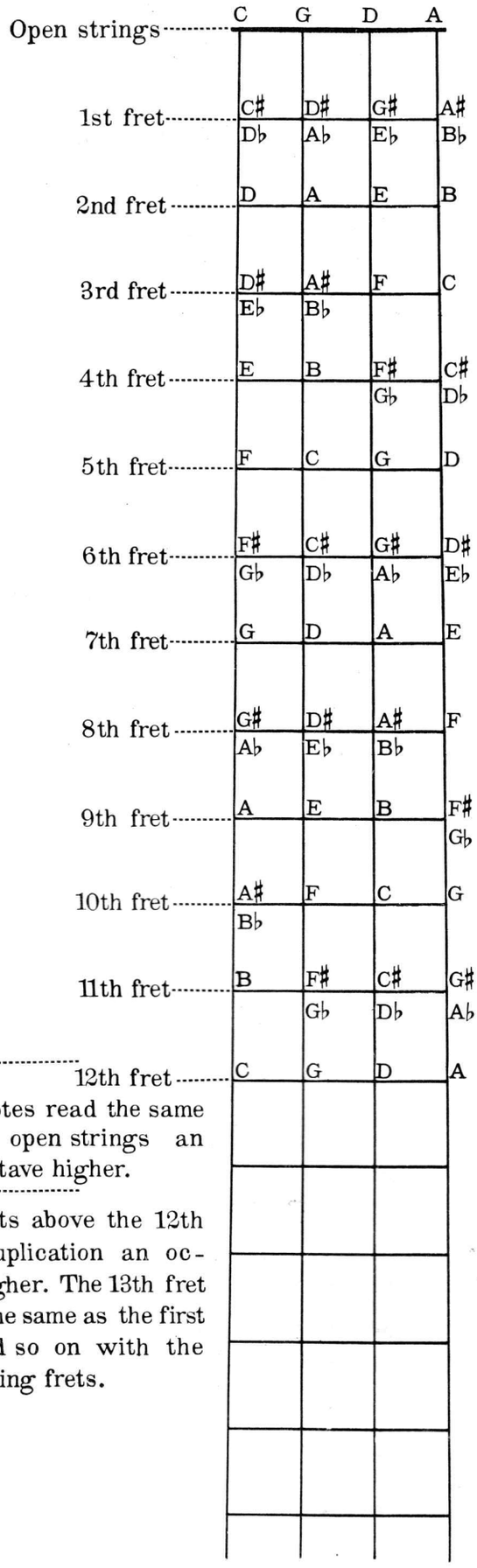
Where the melody ascends for a number of bars, the accompaniment may be a series of chords commencing higher and descending.

When the melody descends for a number of bars, the accompaniment should commence in the first position and ascend.

Always follow the rhythm of the piano and drums and rest when special melody figures occur for other instruments. At the seventh and eighth, fifteenth and sixteenth, and occasionally at other places where the melody is sustained on long notes and endings, there are opportunities for breaks and syncopated strokes.

Note: In selecting the next chord (by forms) find the root of the new chord near the position of the one being played.

CHART OF THE FINGERBOARD.
[Tenor Banjo]



Notes read the same as open strings an octave higher.

The frets above the 12th are a duplication an octave higher. The 13th fret reads the same as the first fret, and so on with the succeeding frets.

EXERCISES ON THE CHORD FORMS IN VARIOUS KEYS.

The pupil must select the form to be used.

Find the root of the next chord in or near the same position.

KEY OF E♭. 4 beats to each bar.
Dashes indicate a bar.

E♭ – A♭ – E♭ – F7 – B♭ – B♭7 C♯ 7o B♭7 B♭ – E♭ D7
B♭7 – E♭ A♭ E♭ Cm – E♭ – A♭ – E♭ – F7 – B♭7 – B♭7 –
E♭ – E♭ G7 Cm – G7 – G7 – G7 – G7 – F7 – F7 – F7 – B♭7 –
E♭ – A♭ – E♭ – F7 – B♭7 – B♭7 – E♭ – E♭.

KEY OF C – 3 beats to a bar.

C – A♯ 7o – G7 – G7 – G7 – C – C – C – A7 – G – G –
D7 – D7 – G7 – Dm B7o – C – A♯ 7o – G7 – G7 – G+ –
C – C – C – C♯7o – Dm – Fm – C – G7 – C – C Am C7 –
F – C+ F – C7 F C+ – F – C7 – C7 – Gm – Gm – C7 –
D♯7o Gm – C7 D♯7o – Am C7 C+ – F – G♯7o – F –
F G7 C7 – F7 – F7 – G♯7o – G♯7o – E♭7 – E♭7 – F♯7o –
F♯7o – D♭7 – D♭7 – E7o – E7o – B7 B7 – G7 – G7 Dm B7o.

KEY OF B♭ – 4 beats.

B♭7 A7 A♭7 G7 – G♭7 – B♭ G♯7o – F7 – B♭7 A7 A♭7
G7 – G♭7 – B♭ F7 – B♭ – B♭7 A7 A♭7 G7 – G♭7 – B♭
G♯7o – F7 – B♭7 – Dm D♯7o – A7 – Dm A7 F7 – B♭ –
B♭ – F7 – F7 – F7 – F7 – B♭ – B♭ – B♭7 – B♭7 – E♭ –
E♭ G♯7o – B♭ – B♭ – G7 – C7 – F7 – B♭.

KEY OF F – 4 beats.

F A7 – D7 – G7 – G7 – C7 – C7 – F – F – F – F B7o –
Gm – C7 – C7 – F D♯7o – C7 G7 E♭7 – F – D7 – G7 –
G7 – C7 – C7 – A7 – A7 – D7 Em E♯7o D7 – D7 –
G7 – G7 – C7 – C7 – F – F.

Rhythm Strokes
Tenor Banjo

Fox Trots are written in ¢ alla breve time and it is very necessary that these strokes should be counted, and when proficiency is attained, must be practiced in strict tempo.

Memorize them and make it a part of daily practice.

The selection of the strokes must be left to the taste and judgement of the player.

When a certain amount of experience has been acquired it is not difficult to follow the rhythm of the orchestra.

The straight rhythms are standard and may be used at all times.

The syncopated strokes should be employed (in accompaniment) usually at the end of four, eight, and sixteen bars where the melody is frequently long sustained notes.

In using Breaks and characteristic style of accompaniment good taste is necessary.

Avoid using rhythms which may cause too much confusion in the rhythm of an orchestra.

If these strokes and Breaks are thoroughly learned the player should always have something for every emergency.

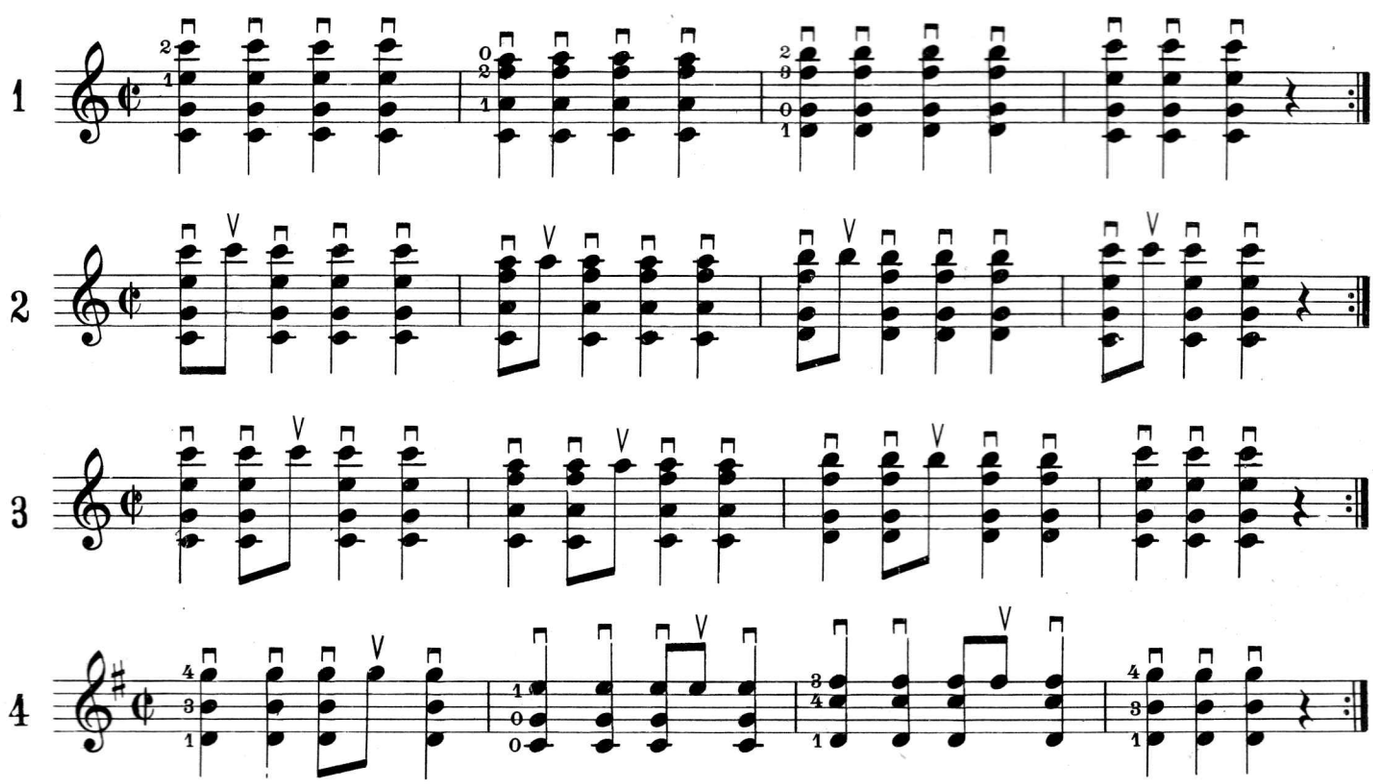
Syncopated rhythms can not be used when the harmony changes on each beat in a bar.

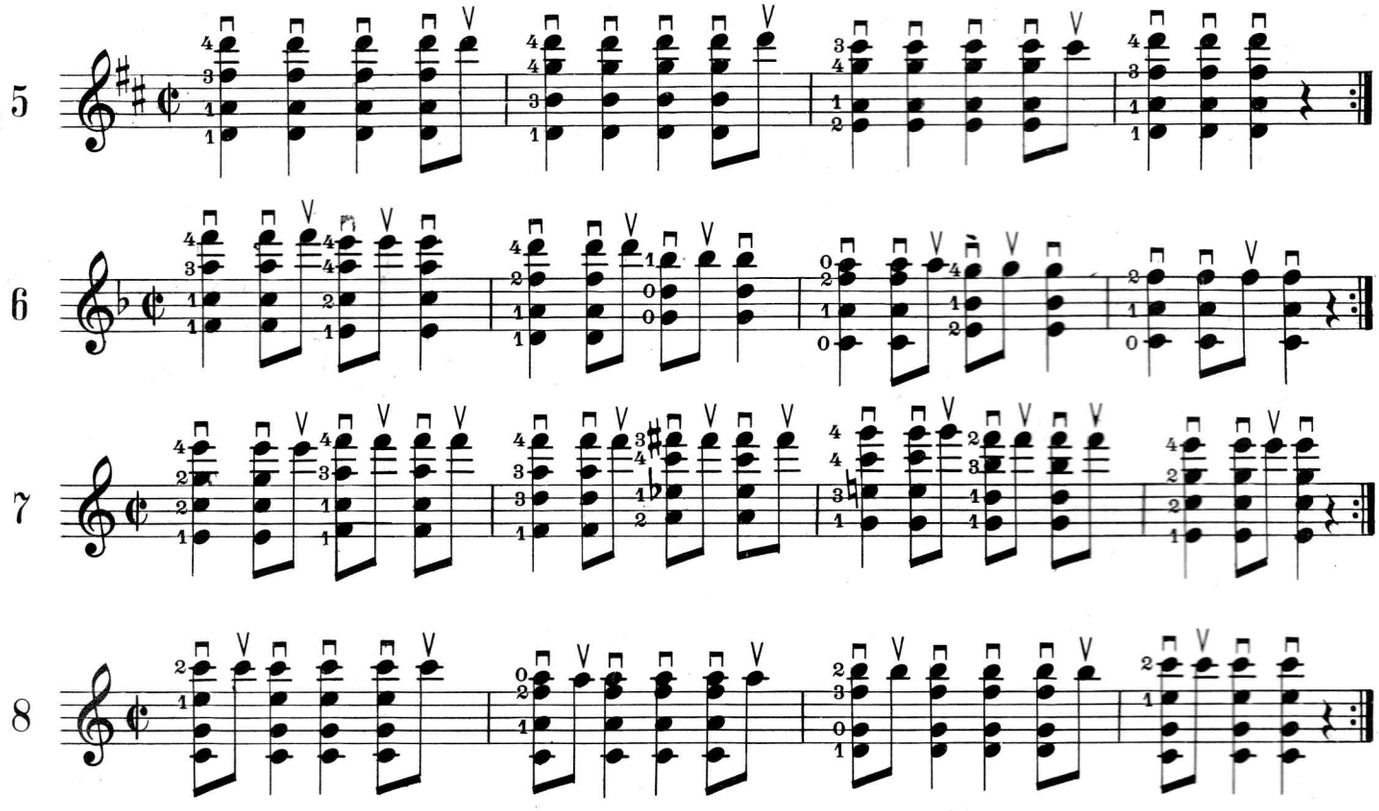
In melody chord playing use only on whole, dotted half, and half notes.

Straight Fox Trot Rhythm
For Tenor Banjo

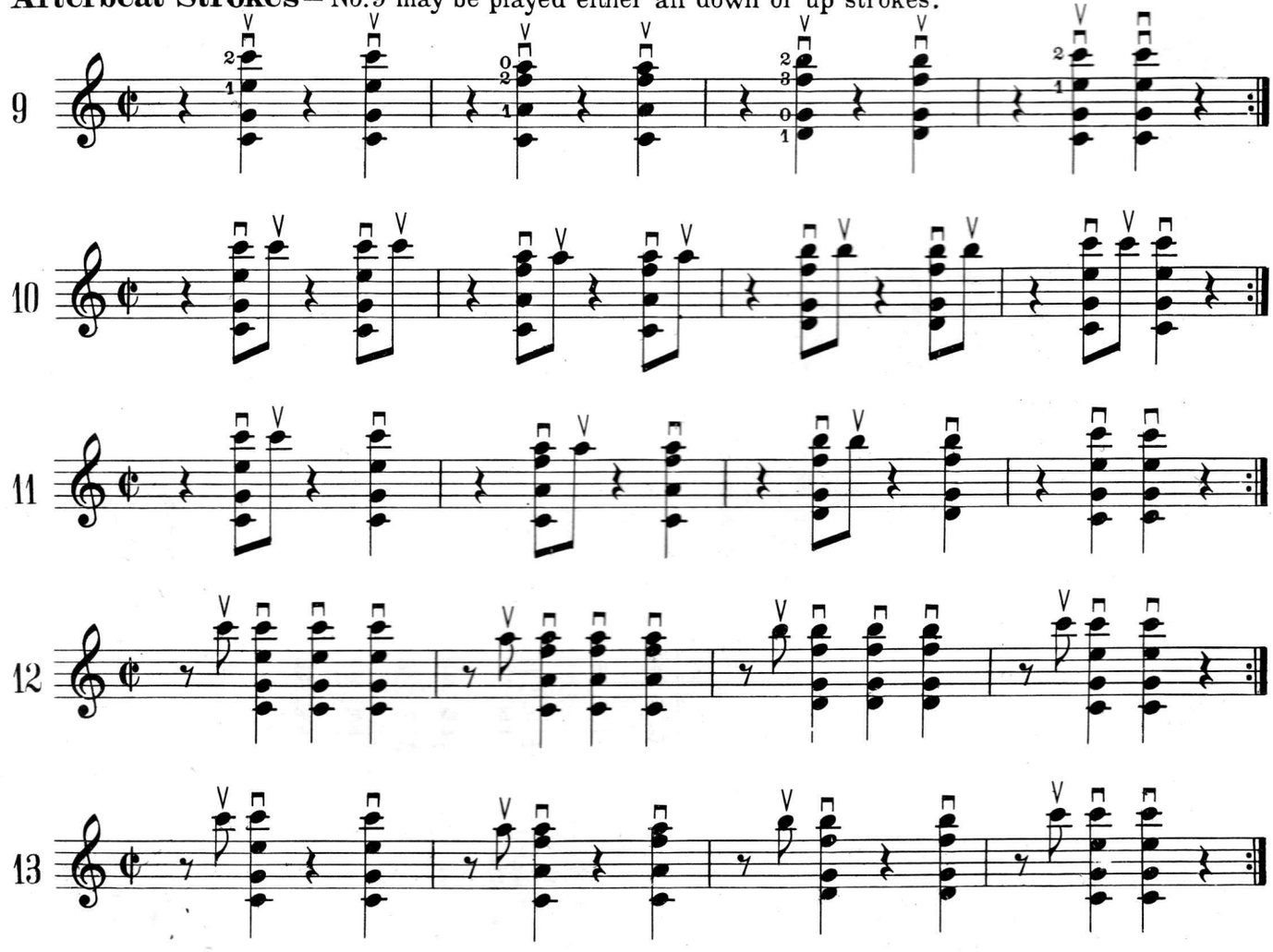
Examples of these rhythms are given on simple chord progressions; but should be applied to the exercises given on page 47.

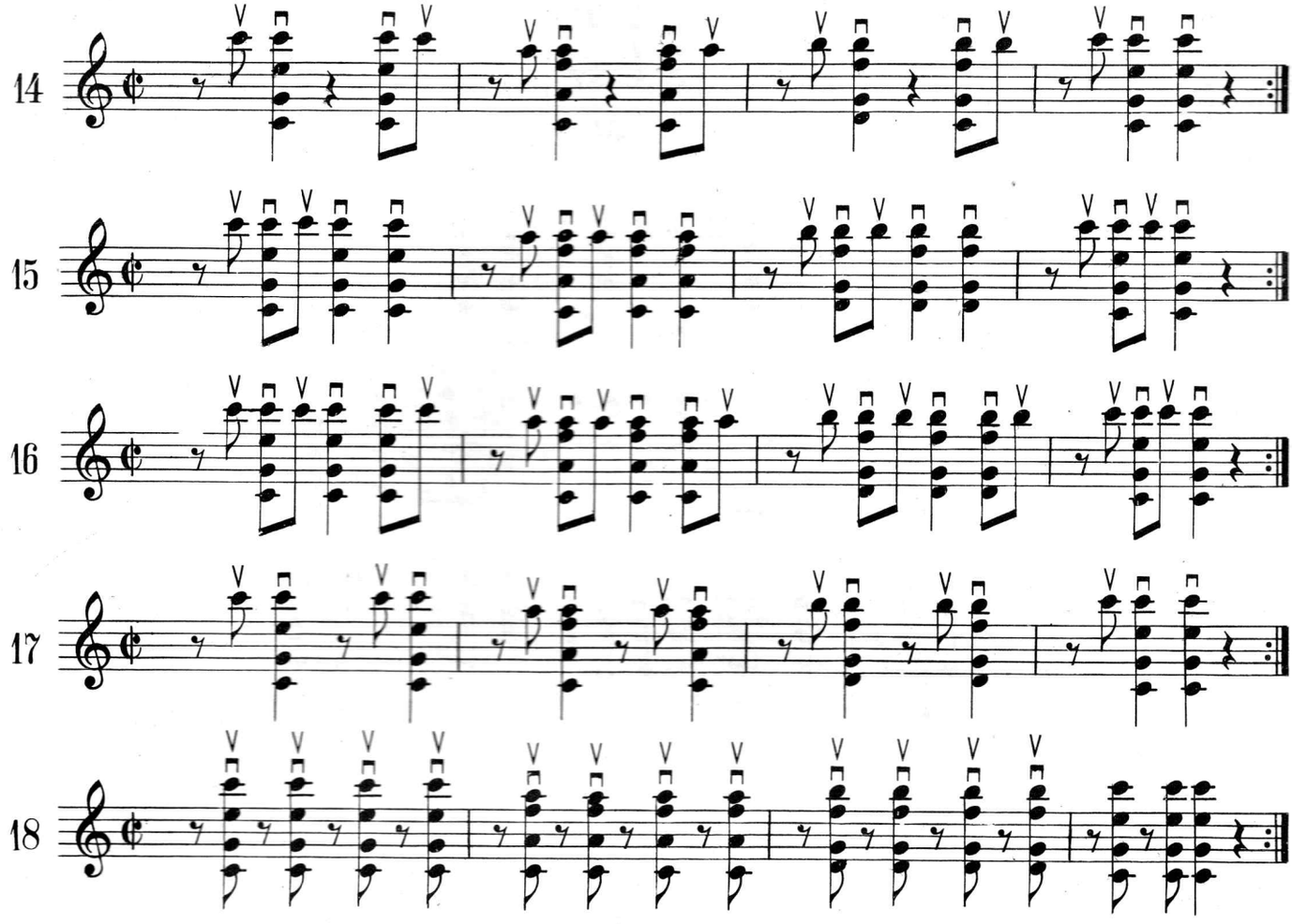
The strokes may be applied to either four or three string chords.





Afterbeat Strokes– No.9 may be played either all down or up strokes.

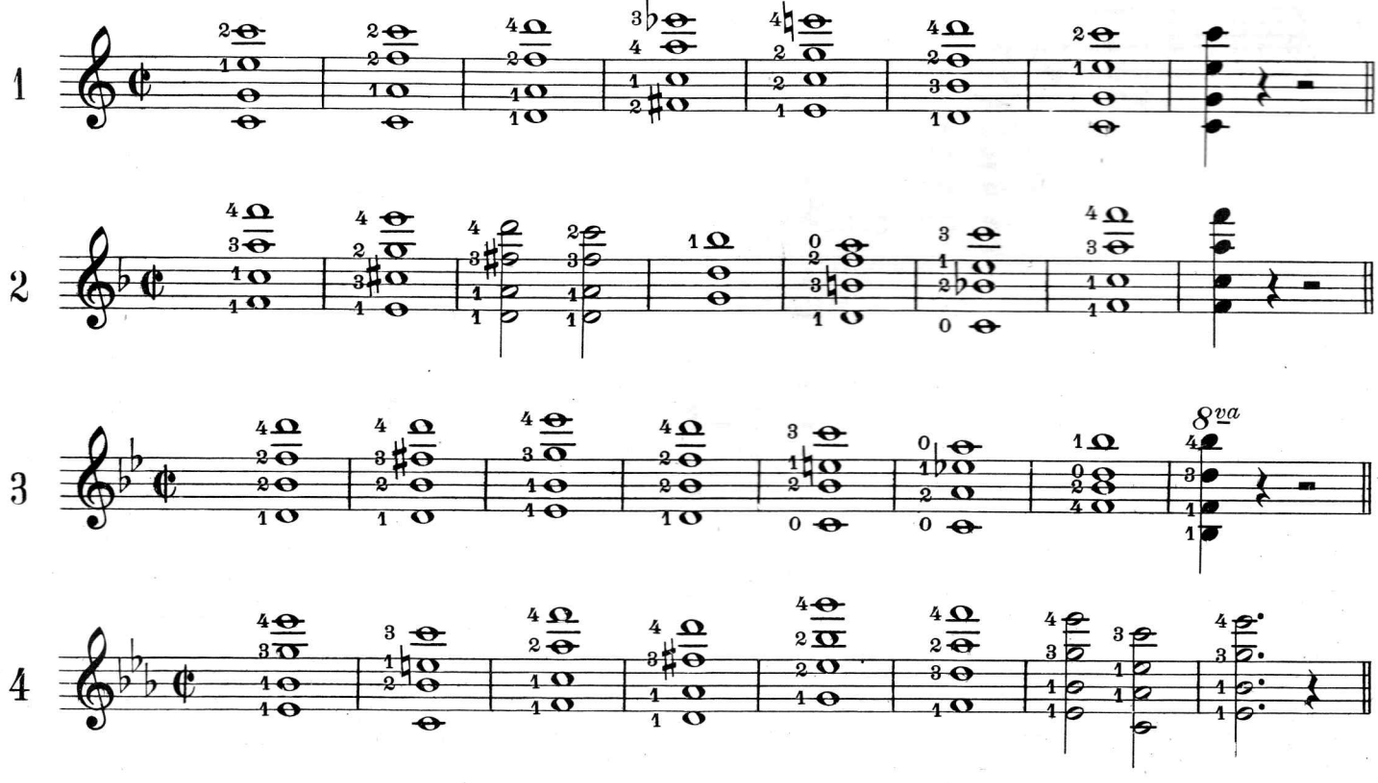




No.18 may be played either all down or up strokes.

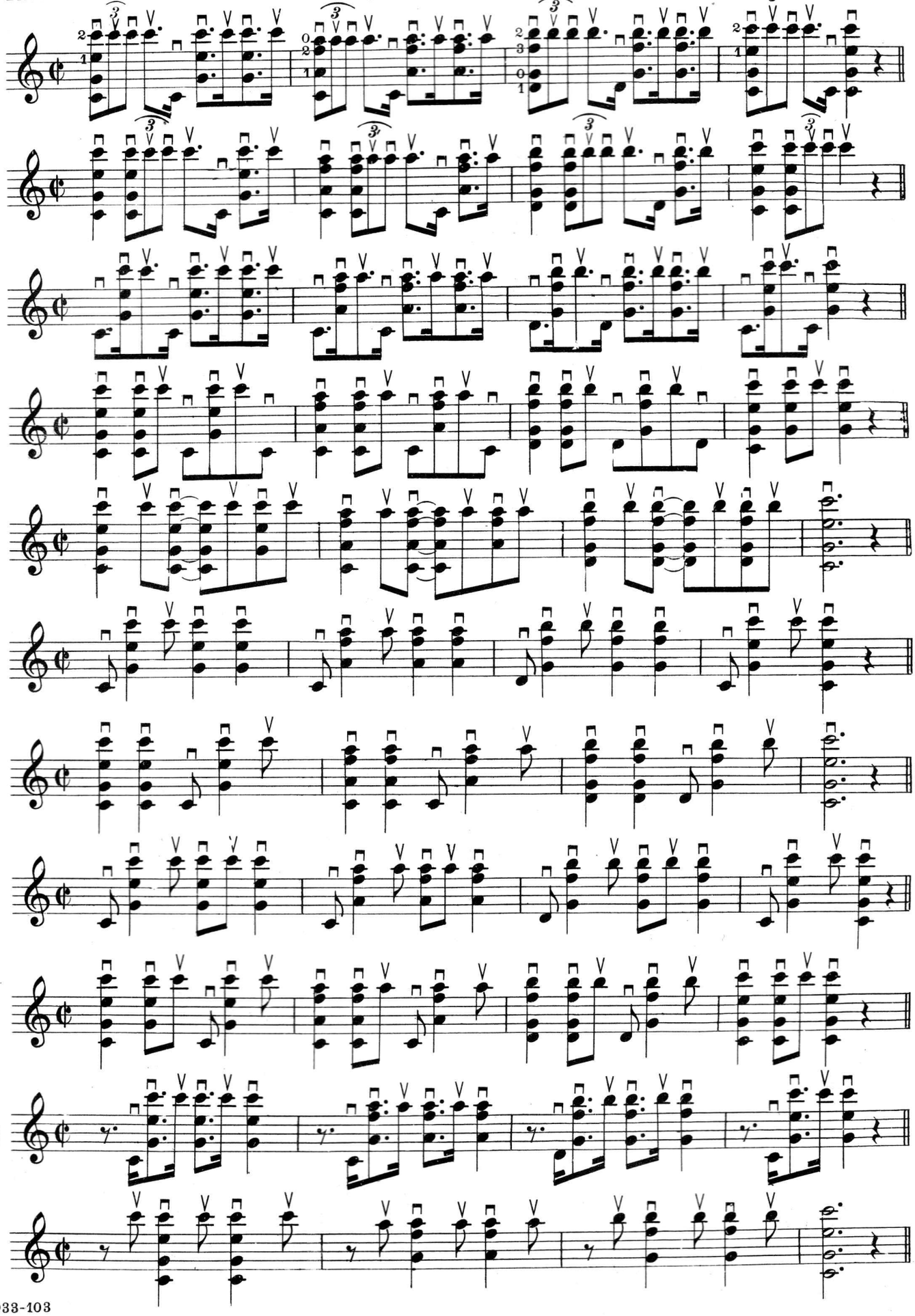
Chord studies on the preceeding straight and afterbeat rhythms.

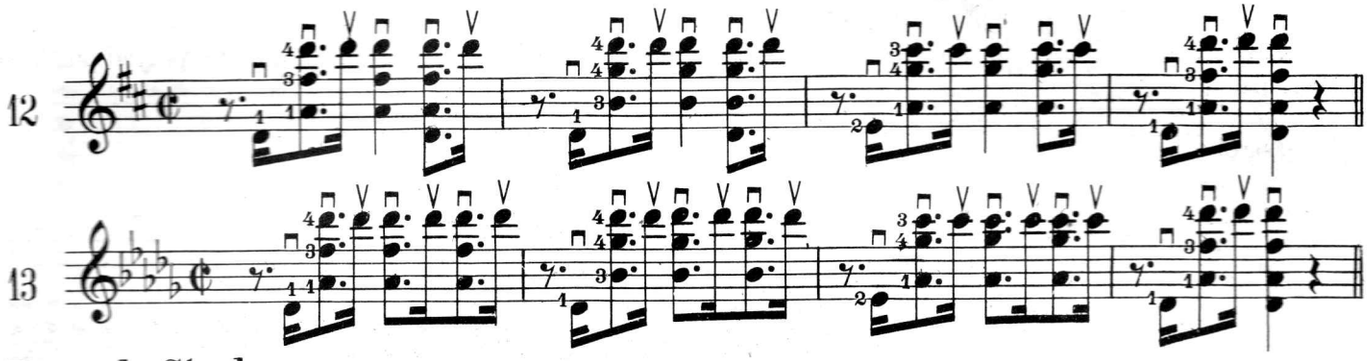
Play these exercises throughout with each stroke.



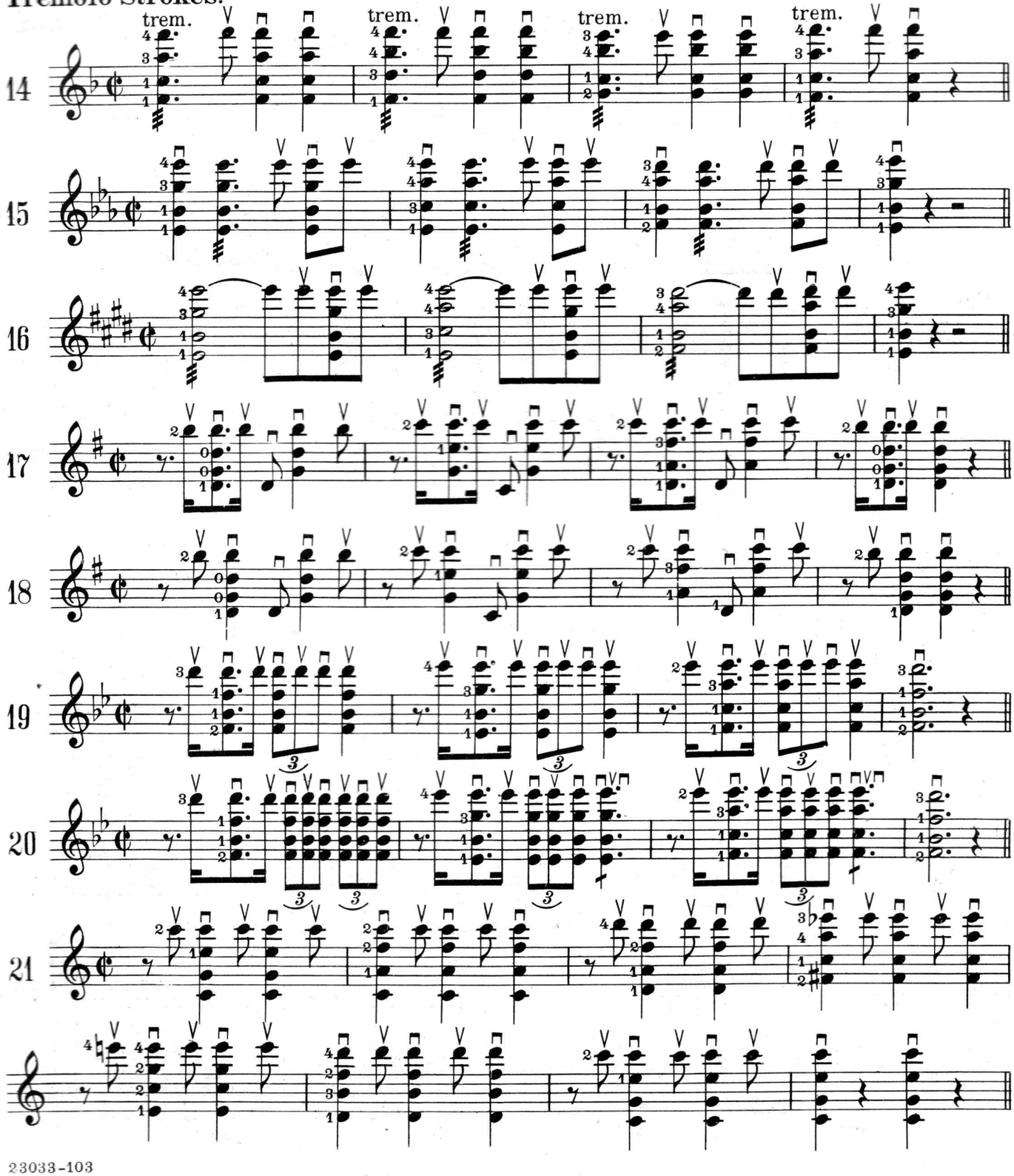
Syncopated Fox Trot Strokes

These strokes can be used in either Melody or Accompaniment.





Tremolo Strokes.

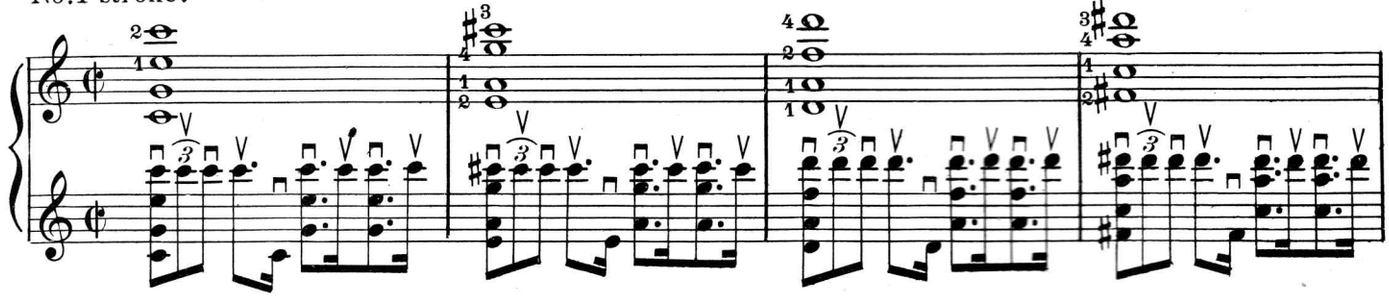


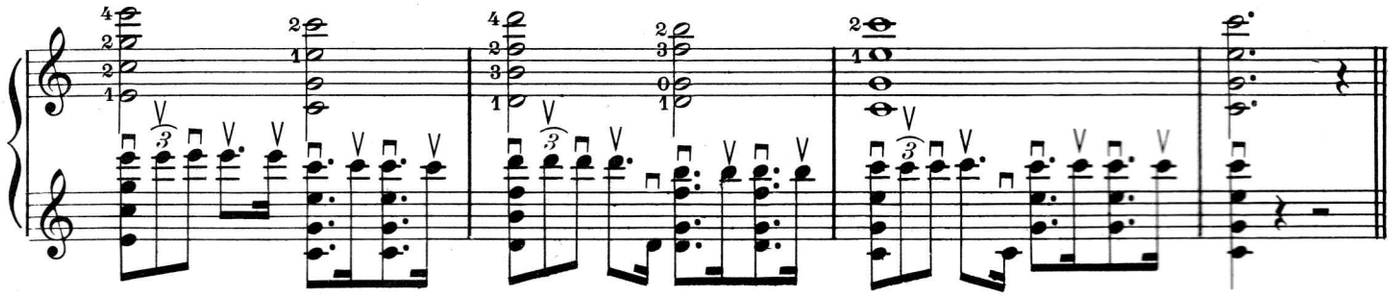
Exercises for the syncopated Fox Trot Strokes.

An example of how the strokes are applied are given but all the strokes should be played on these Exercises.

EXAMPLES OF THE FOX TROT STROKES.

No.1 stroke.





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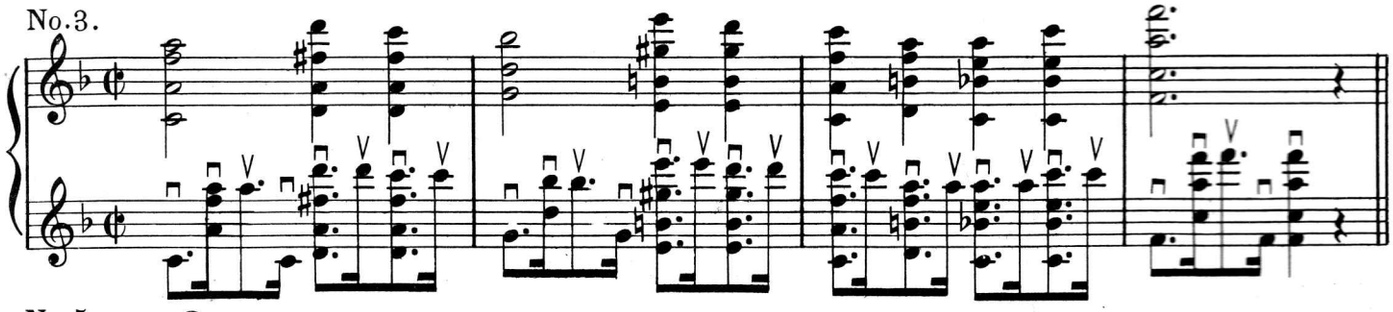

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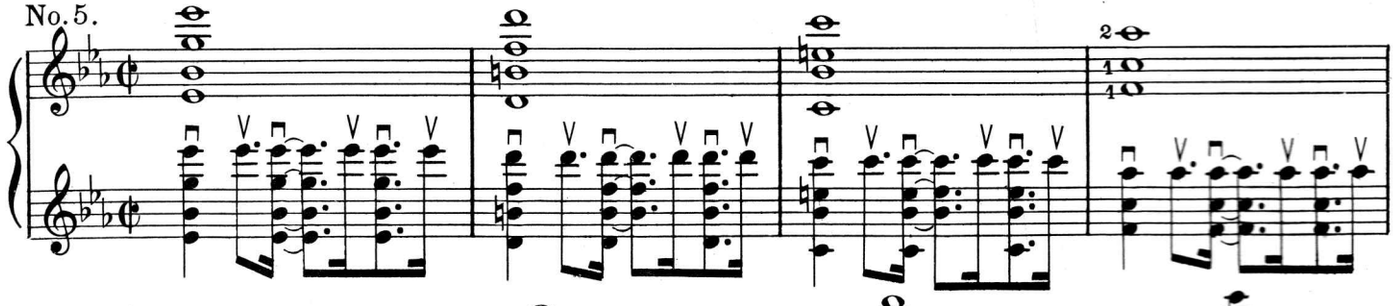

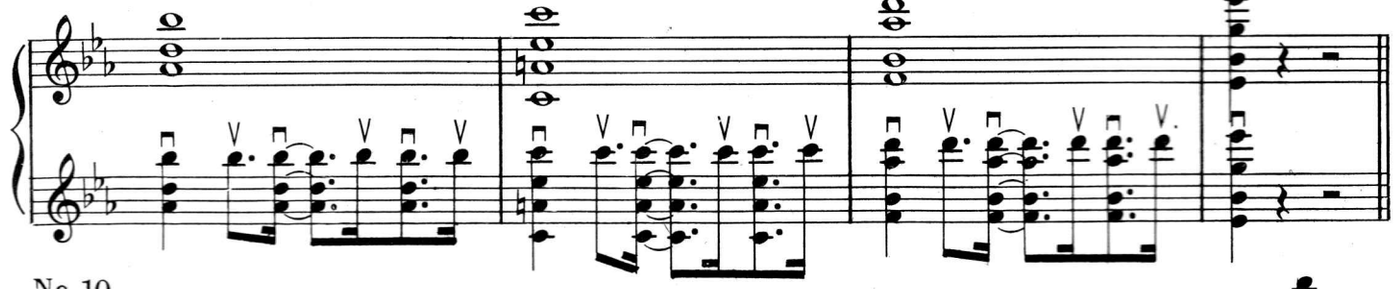

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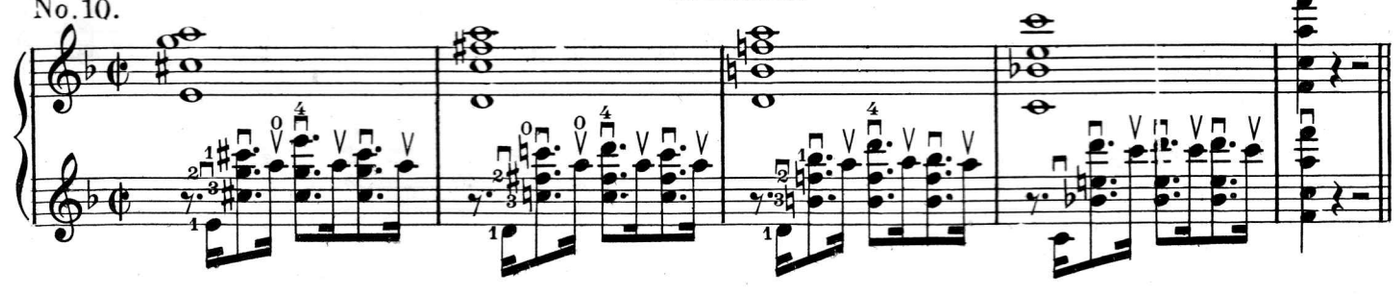


Arpeggio Strokes.

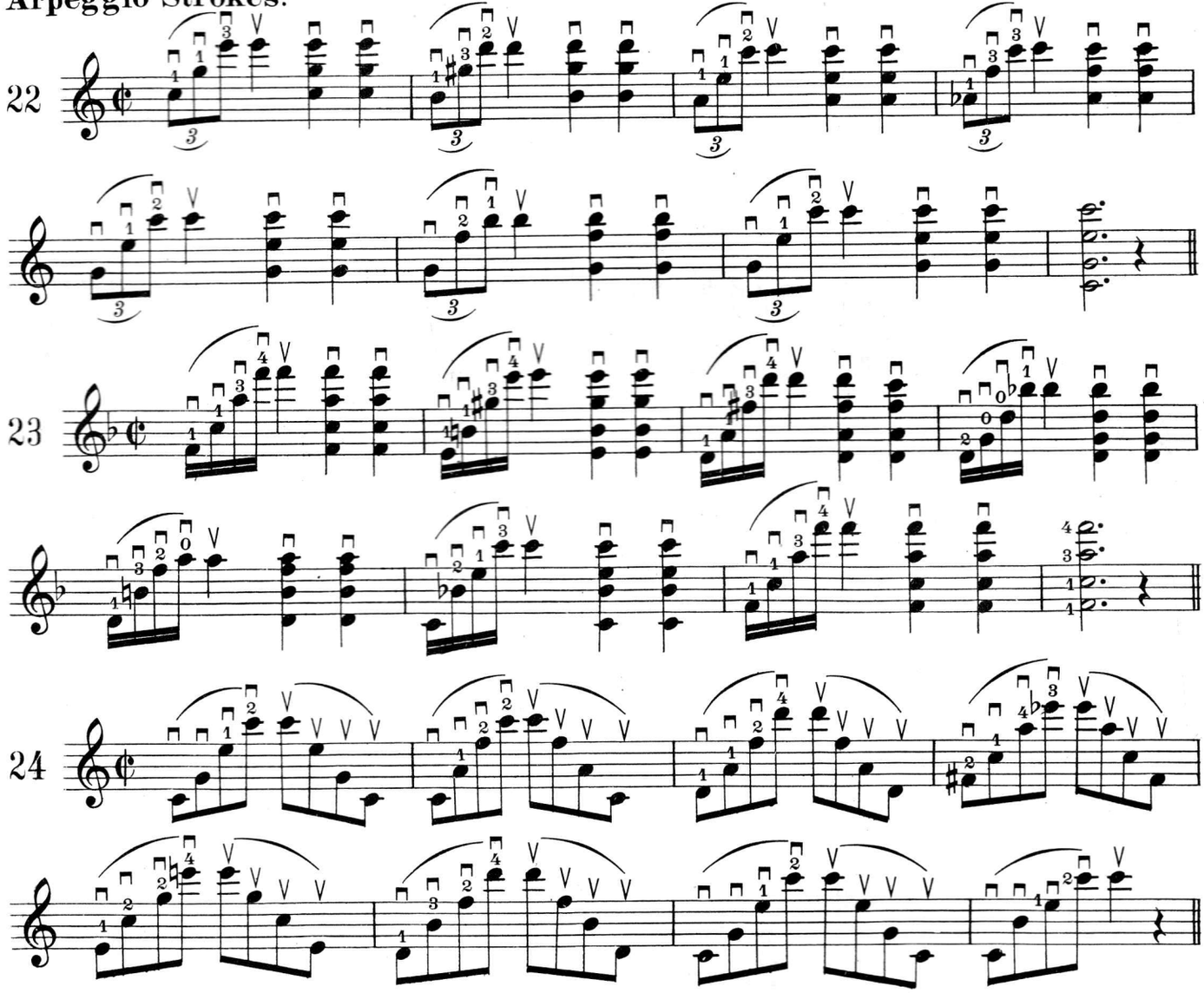
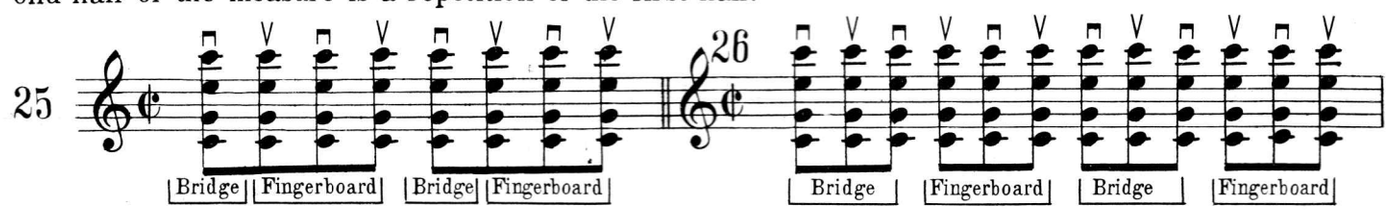
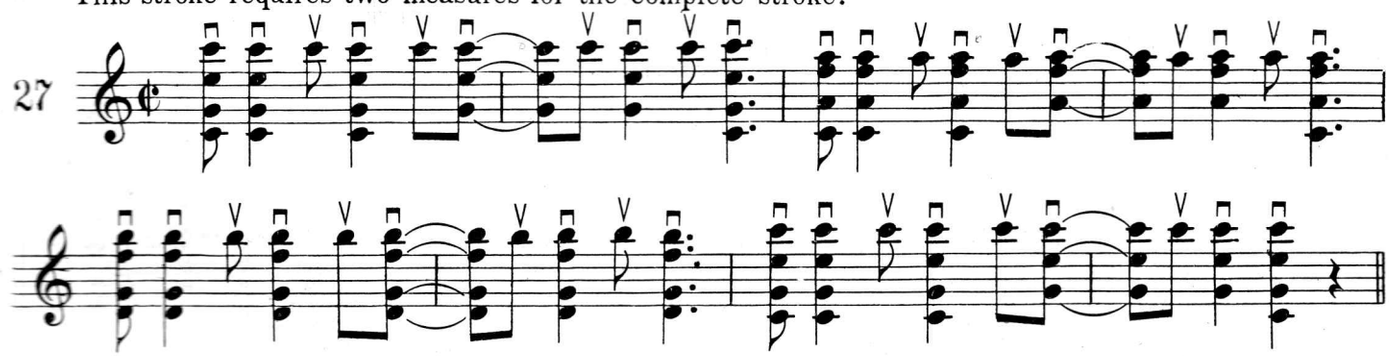


Figure Eight Strokes.

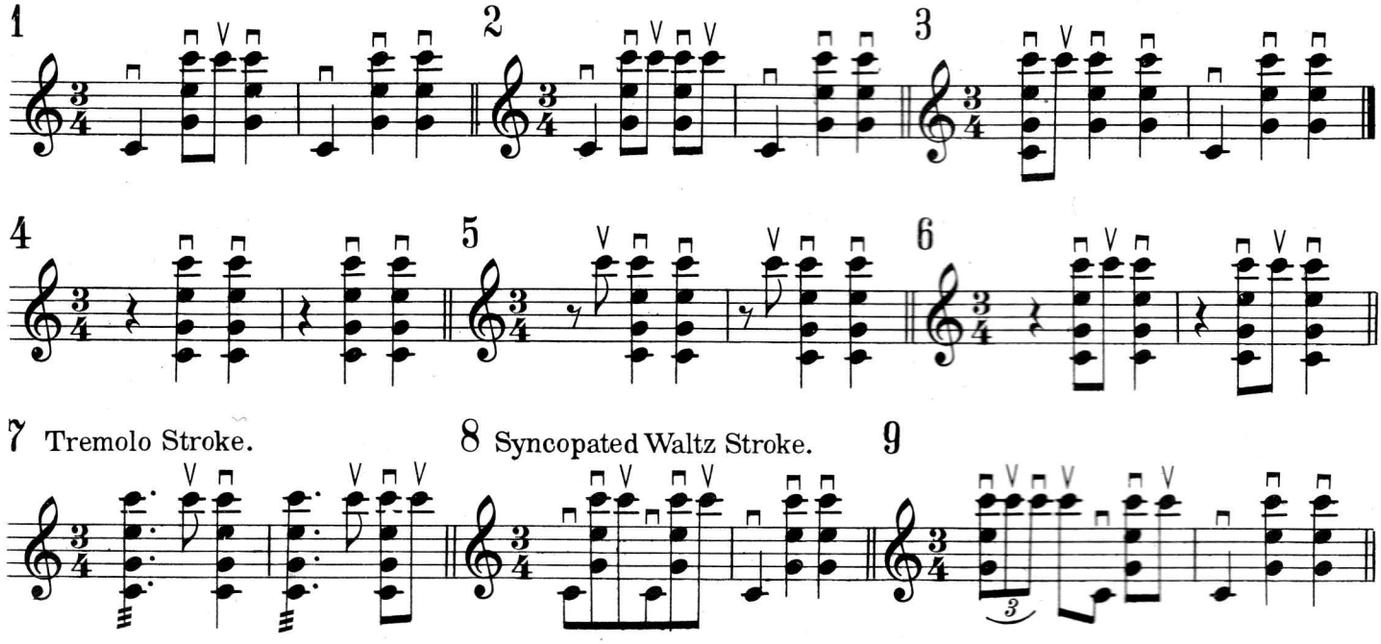
Down stroke on the first chord towards the bridge. The second chord played up stroke across all strings near the fingerboard. The third chord and fourth chord at the fingerboard. The second half of the measure is a repetition of the first half.



This stroke requires two measures for the complete stroke.

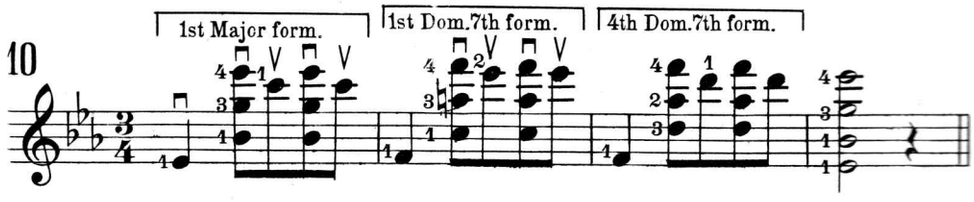


Waltz Strokes

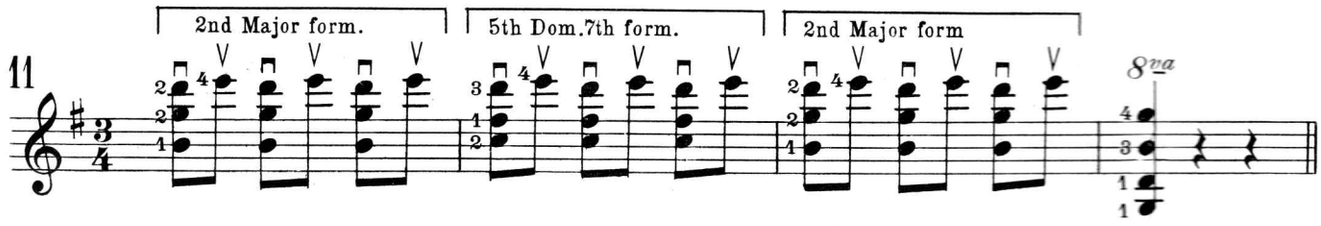


Accompaniment figure on any major chord, (1st form) and Dominant seventh chords (1st and 4th forms).

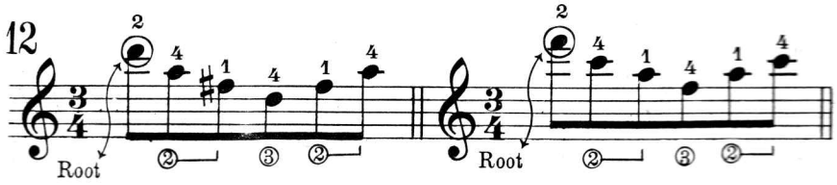
Note: By employing the chord forms any accompaniment figure, or break can be played in any key, on the same chord form.



Accompaniment figure on 2nd major form and 5th Dom.7th form. (3 strings only) in all keys on these forms.

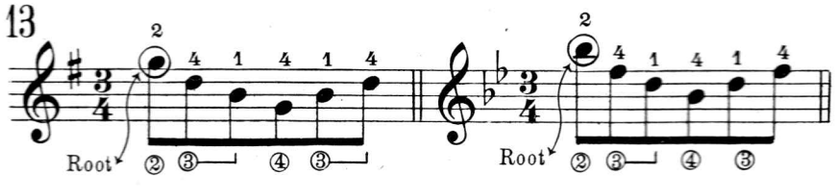


Arpeggio figure for any major triad, root on the first string.



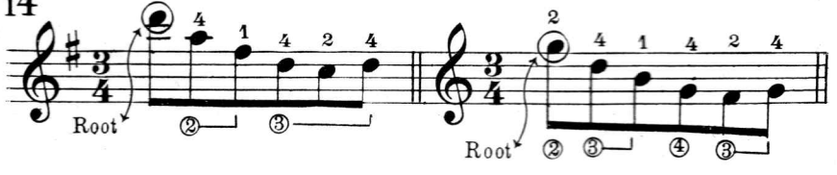
etc. on any note.

Arpeggio figure for any major triad, root on the second string.



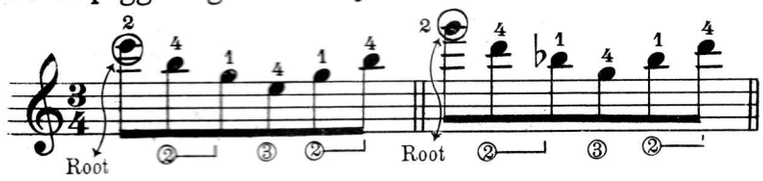
etc. on any note.

Arpeggio figure for the chord of the Dom. seventh. Root on the 1st string.



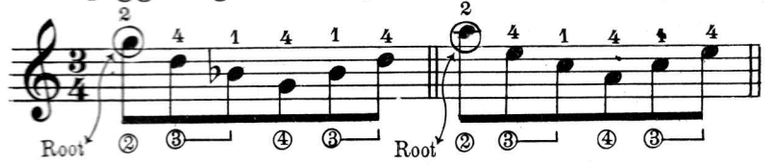
etc. on any note.

15 Arpeggio figure for any minor triad. Root on the 1st string.



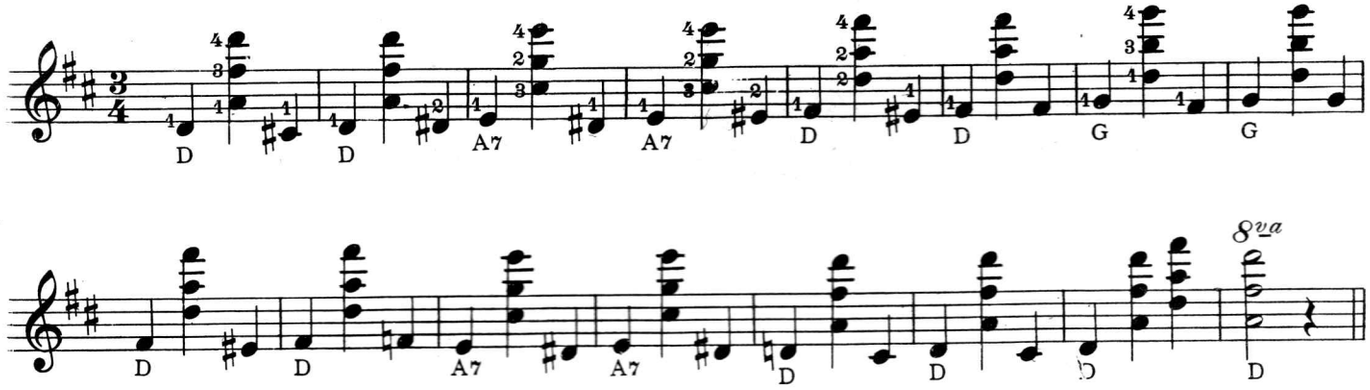
etc. on any root on the 1st string.

16 Arpeggio figure for any minor triad. Root on the 2nd string.



etc. on any root on the 2nd string.

Waltz accompaniment figure with passing bass.
Play this example in various keys.
To transpose to E♭ play same chords one fret higher.
To play in any key find root on 4th string.

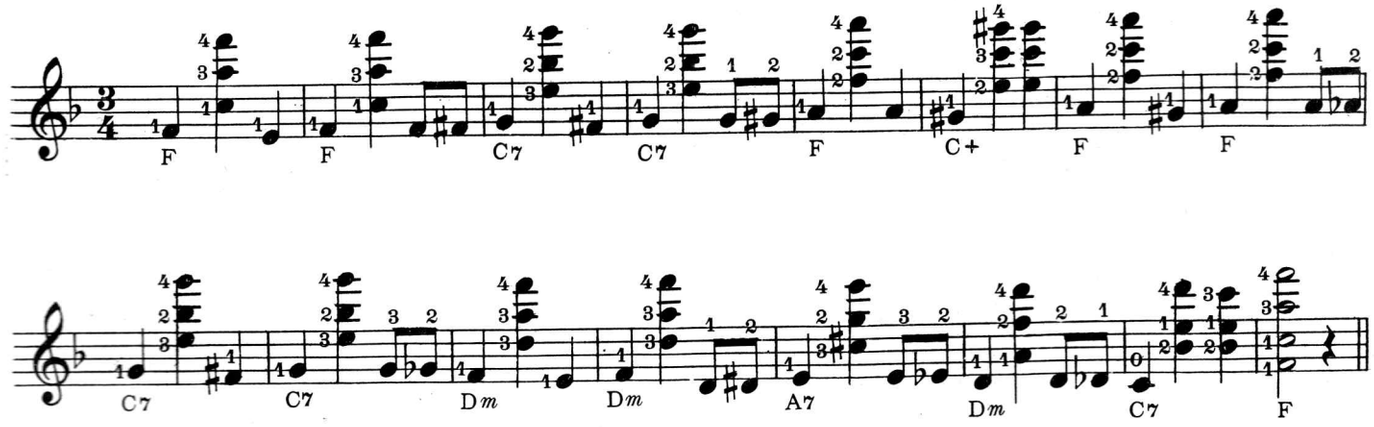


The rule for playing the example above is to play the third beat a half tone below the bass of the chord, and if the harmony remains on the same chord return to the bass of the chord on the first note in the next bar.

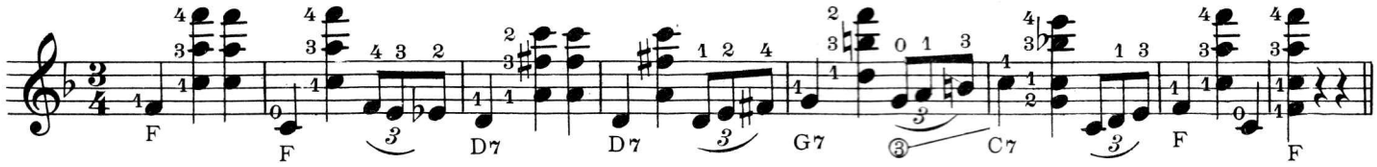
In progressing to a new chord follow the same rule (a half tone below the bass of the new chord).

Example introducing two bass notes leading to next chord.

Transpose to other keys.



Example of passing bass in triplets.



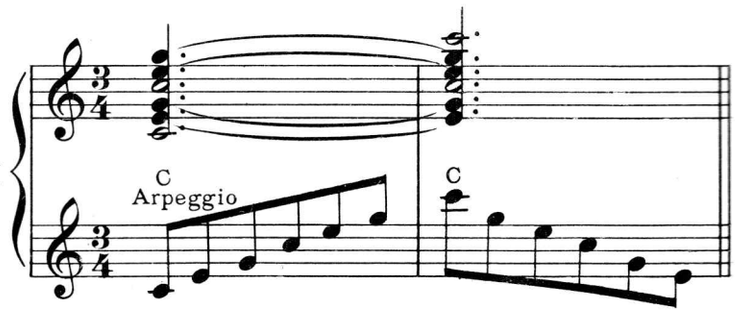
Waltz Accompaniment Figure in Arpeggio.

MAJOR TRIADS.

In simple straight arpeggio, commence on the root, (lowest note possible on the banjo) and play the intervals of the triad upward, (root, third and fifth) for six eighth notes, (1 bar).

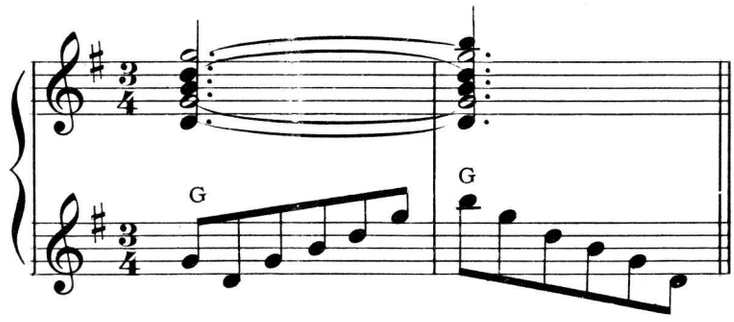
If two measures of the same harmony occur in succession, commence 2nd bar, on one note higher and descend on the notes of the chord.

Example I.



When the root of a triad occurs on the third string, to keep the notes in the first position, take the second note on the fourth string and then ascend as in Example II.

Example II.

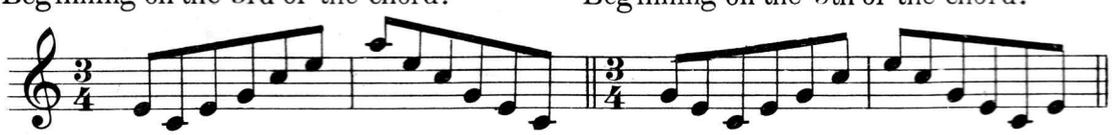


Play all the major triads according to the rule in Ex.I and II.

The notes comprising a triad may be played in any order of skips, and the arpeggio may begin on any note of the chord. A few examples are given below.

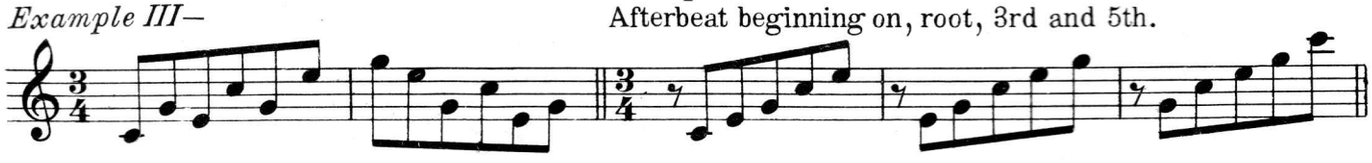
Example I—
Beginning on the 3rd of the chord.

Example II—
Beginning on the 5th of the chord.



Example III—

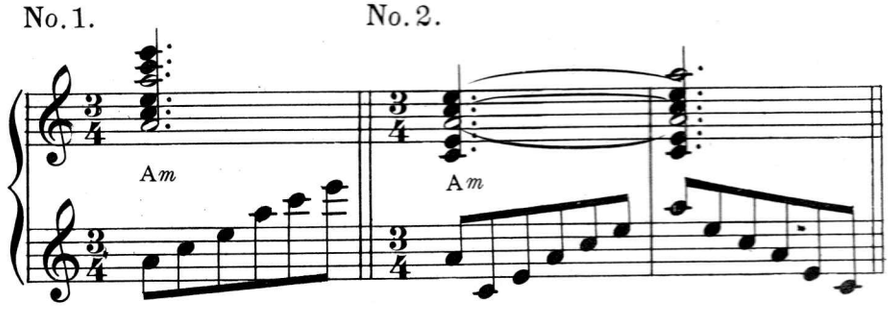
Example IV—
Afterbeat beginning on, root, 3rd and 5th.



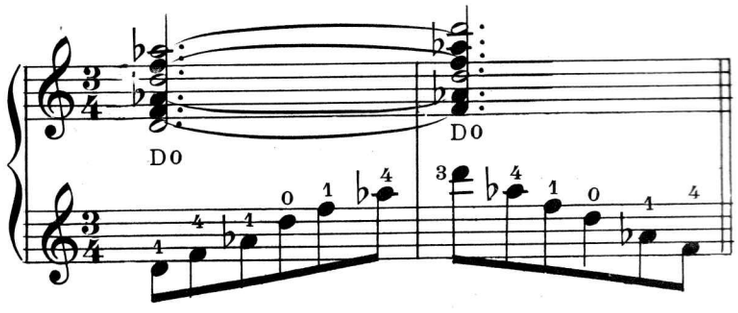
These examples should be worked out in all keys, and may be applied in minor, augmented, diminished triads and all chords of the sevenths.

No. 1. No. 2.

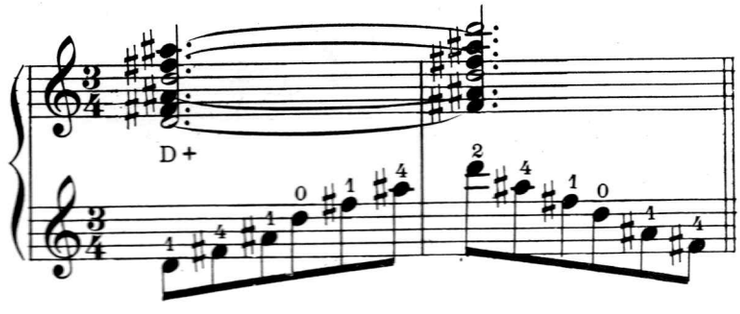
Example of Minor Triad Arpeggio.



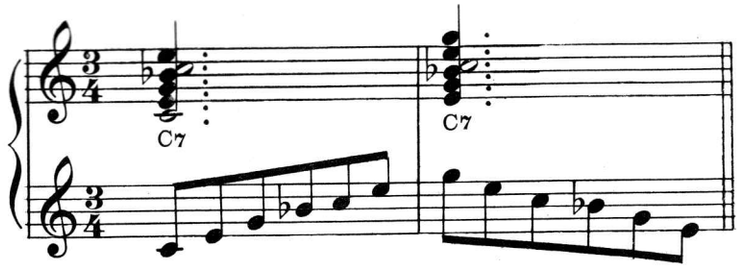
Example of Diminished Triad Arpeggio.



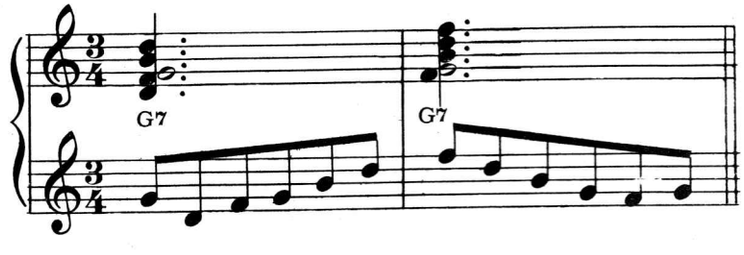
Example of Augmented Triad Arpeggio.



Example of Dominant Seventh Arpeggio.

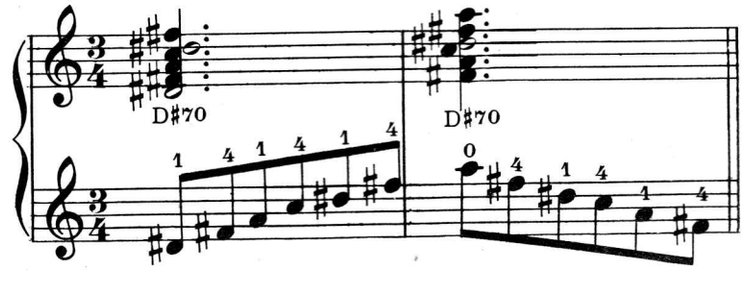


Example of Dom. 7th Arpeggio when the Root is on the 3rd string.



Example of Diminished Seventh Arpeggio.

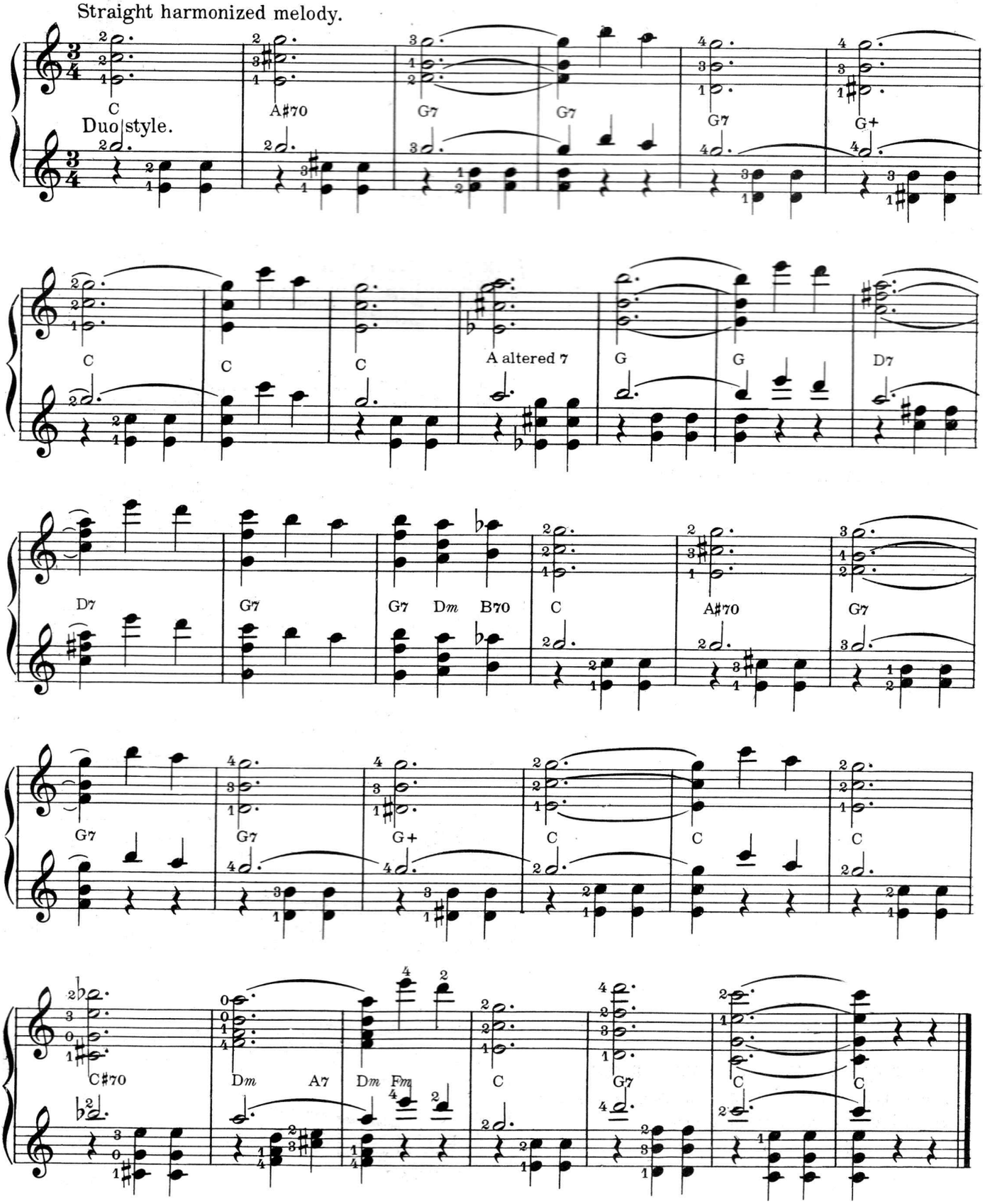
(As this chord is a series of Minor thirds the fingering is always 1 and 4 except on Open strings.)



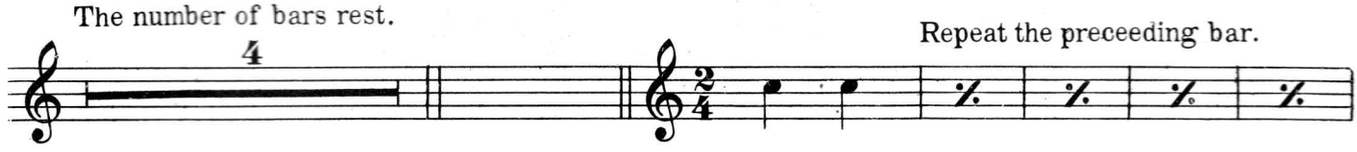
Waltz Rhythm

Duo style of Melody and Accompaniment.

Commence the bar on single melody note tremolo, continue tremolo throughout and strike the chords on 2nd and 3rd beats without losing the effect of the sustained melody. (This applies to half notes only).



ABBREVIATIONS AND CHARACTERS USED IN ORCHESTRA SCORES



D.C. (Da Capo) — Return to the beginning

D.S. (Dal Segno) — Return to this sign (𝄋)

D.C. or *D.S. al* ⊕ — Return to the beginning, or sign, play to this sign (⊕) then play Coda.

CODA — An added part or ending.

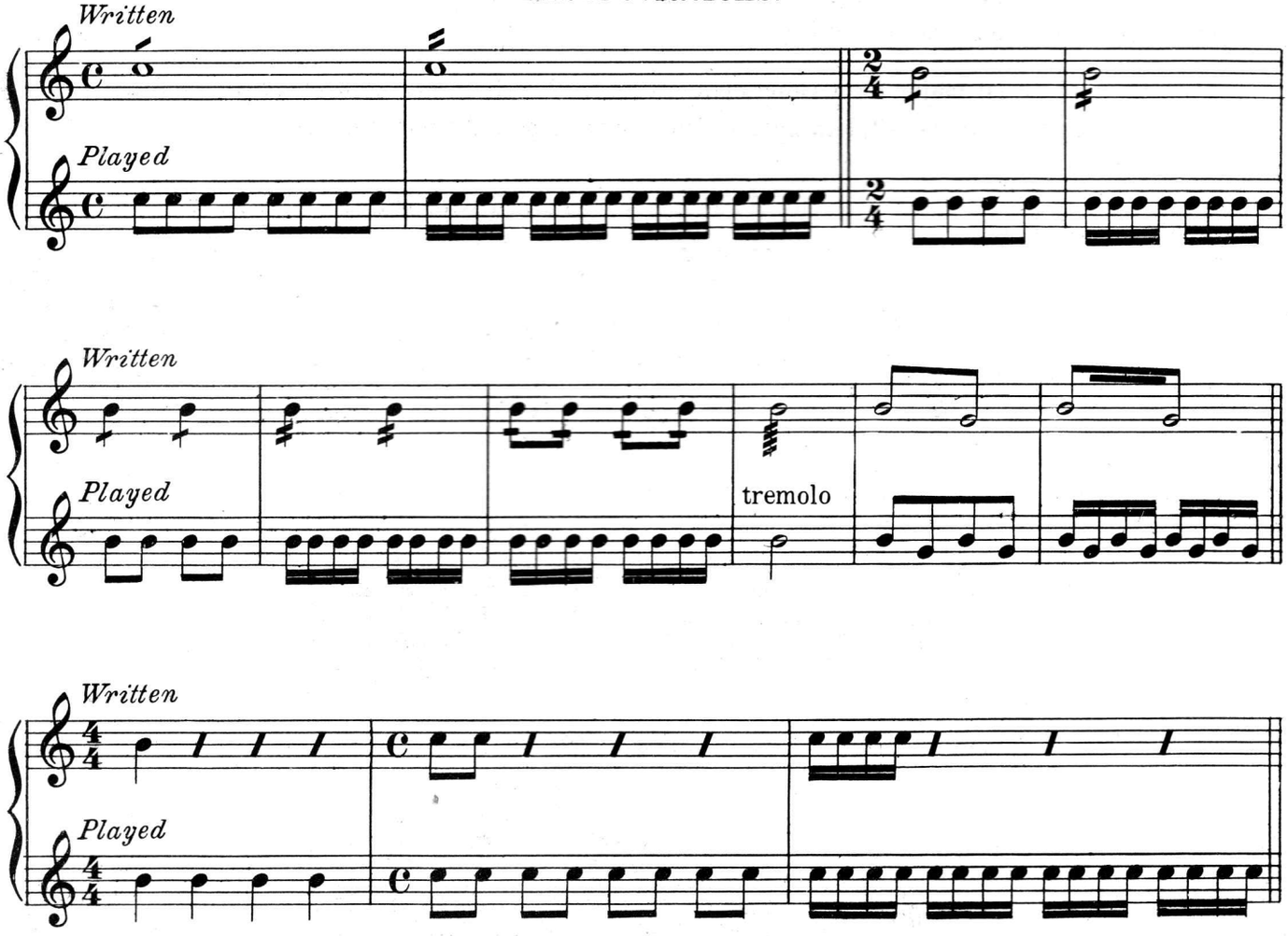
𝄵 *(alla breve, or cut time)* — Two in a bar instead of four.

Seque — Follow.

Tacet — Silence.

V.S. — Turn page quickly.

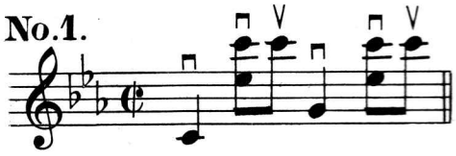
Abbreviations.



Accompaniment Figures (Fox Trot Rhythm) for Tenor Banjo.

ORIENTAL FIGURES.

No.1.



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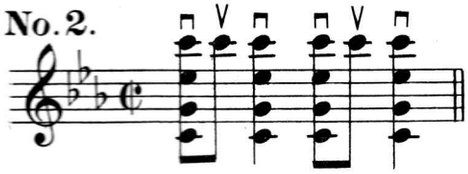

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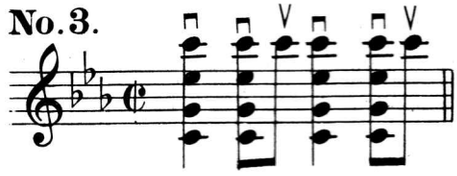

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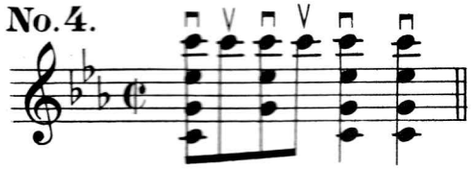

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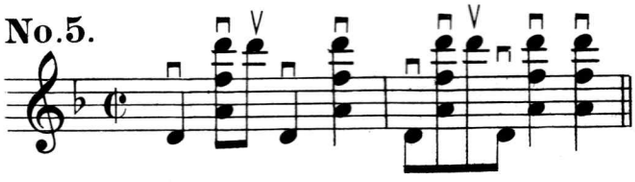
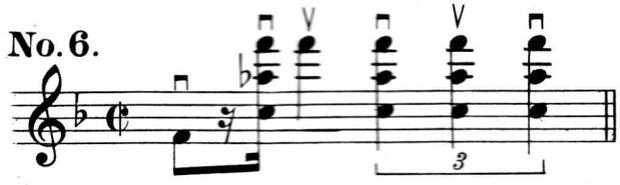


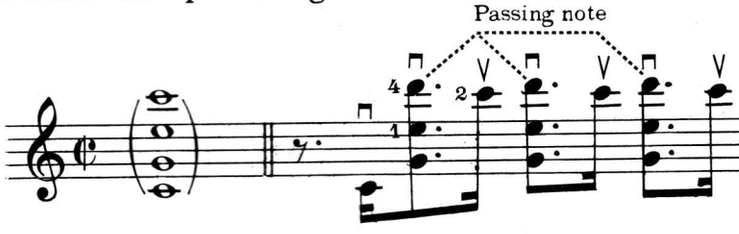
No.6.



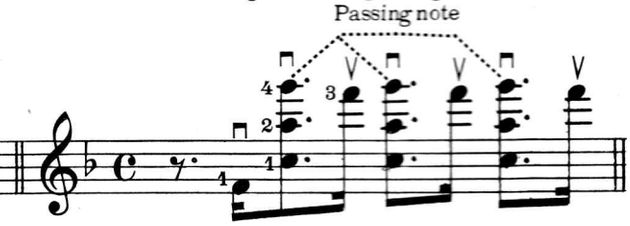
In chords where the 4th finger is not employed, it may alternate on a passing note, one note higher on the first string. Examples are given on the chord forms that are practical. Some complete and some on three strings. Can be used in any key.

Passing note on 1st major form, using open strings. This form can be used above the 5th fret by changing the fingering to 1-2-3, leaving the 4th finger to play the passing note.

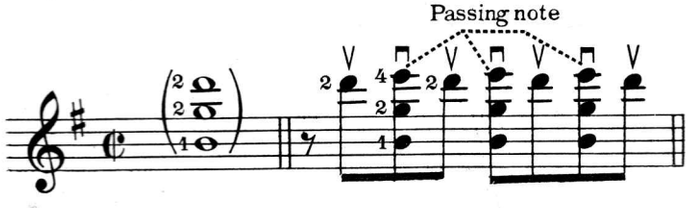
Form I with open strings.



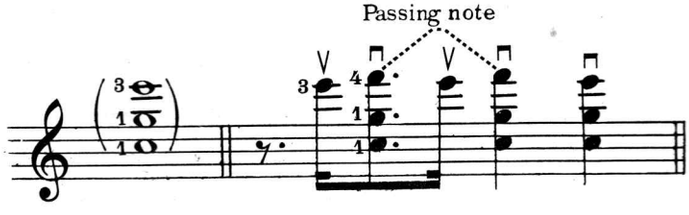
Form I with change of fingering.



Form II (major) on three strings with change of fingering.

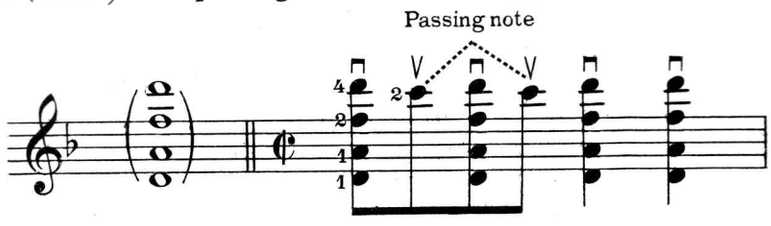


Form III (major) on three strings with change of fingering.

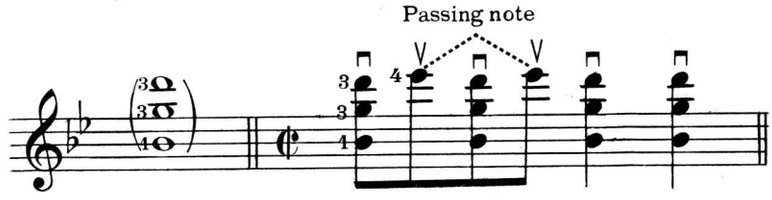


Passing Notes on Minor Chords.

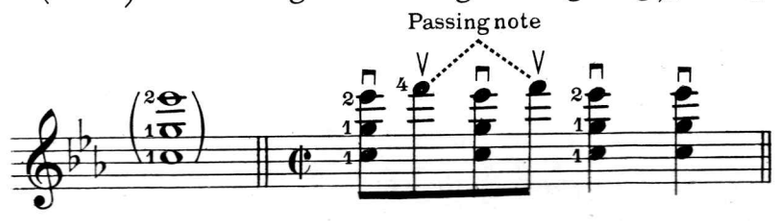
Form I (Minor) with passing note below the upper note of chord.



Form II (Minor) Three strings with change of fingering, passing note above.

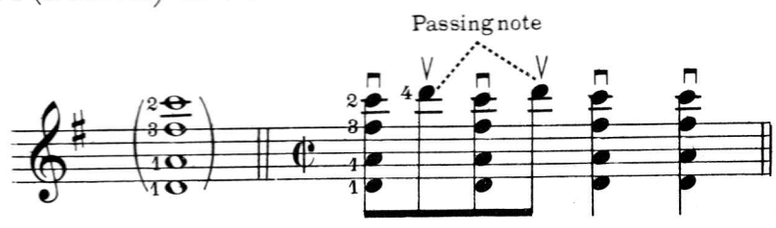


Form III (Minor) Three strings with change of fingering, passing note above.

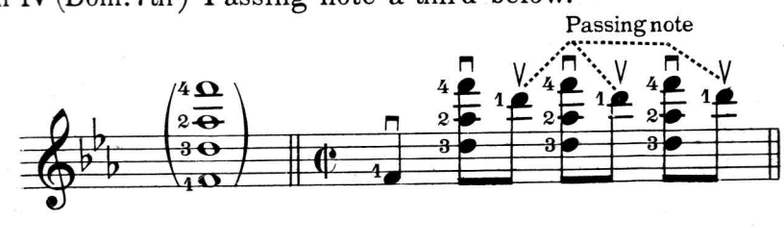


Passing Notes on Dominant Seventh Chord Forms.

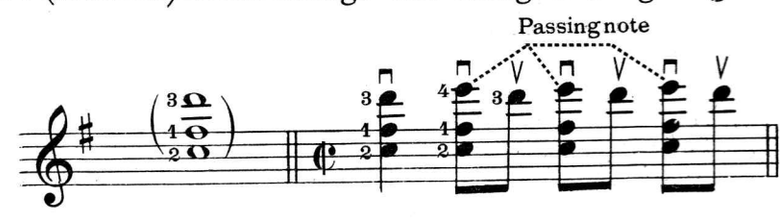
Form I (Dom. 7th) on the note above.



Form IV (Dom. 7th) Passing note a third below.



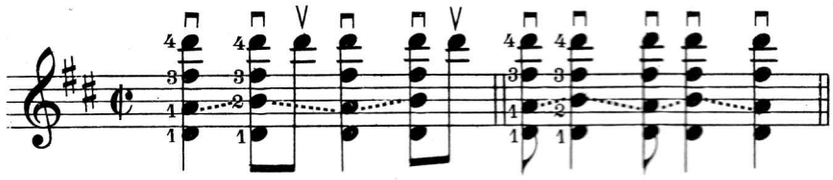
Form V (Dom. 7th) Three strings with change of fingering.



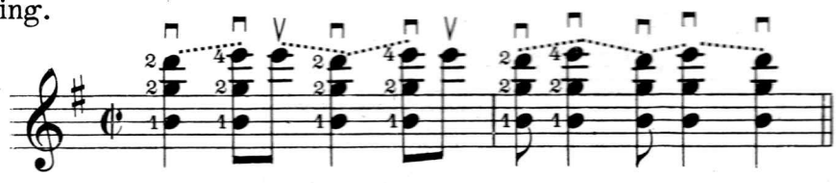
Accompaniment Figures

Passing Notes on the Inside Strings.

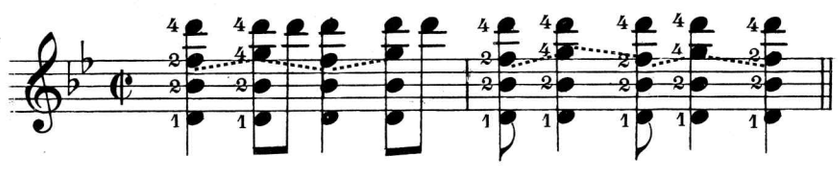
On form I (Major) to 3rd minor form with altered fingering.



On form II (Major) (incomplete) to form I (Minor) incomplete with altered fingering.

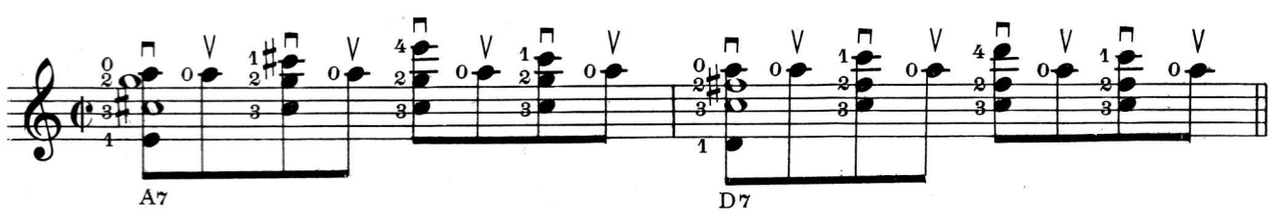


On form III (Major) to form II (Minor) complete.
Changes on inside strings.

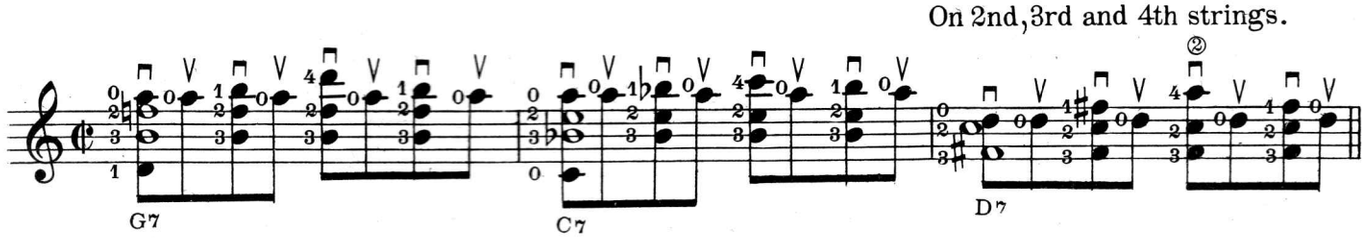


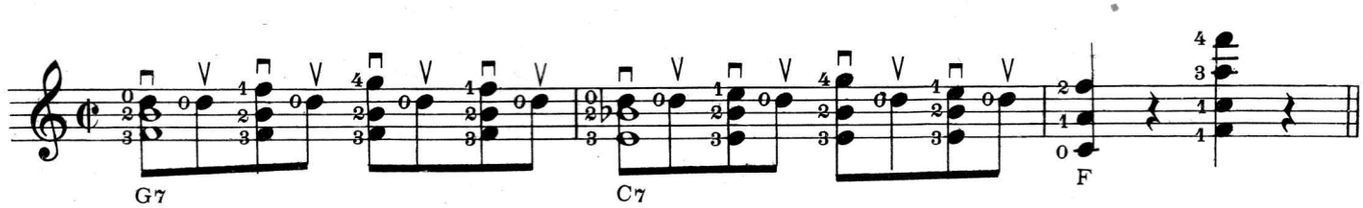
Passing notes on various chords of the seventh.

Keep fingers on the notes written as whole notes throughout bar.

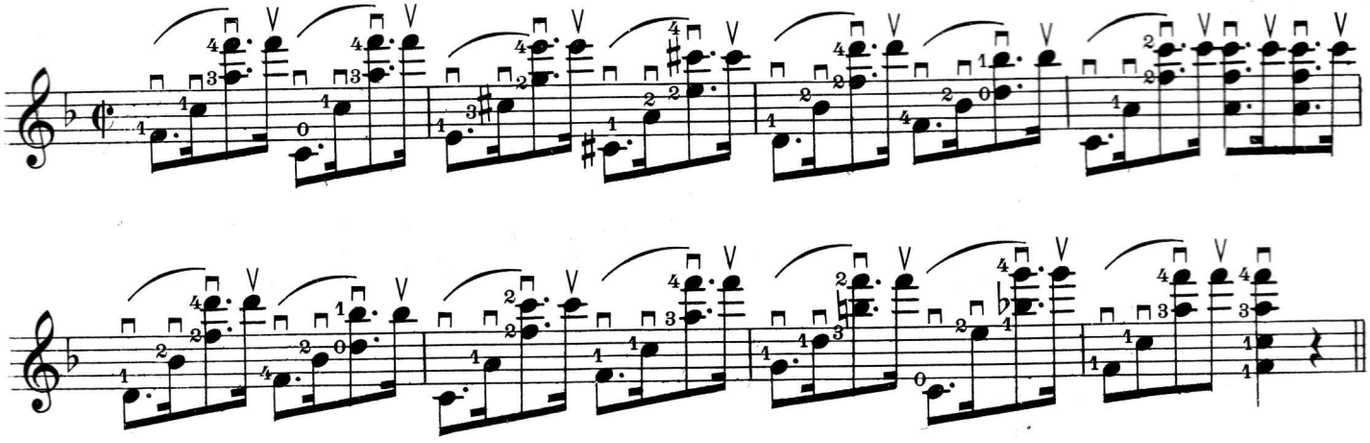


On 2nd, 3rd and 4th strings.

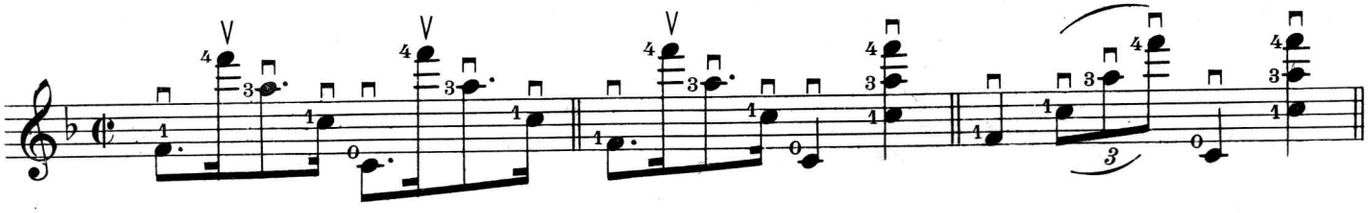




Characteristic Banjo Accompaniment Figures.

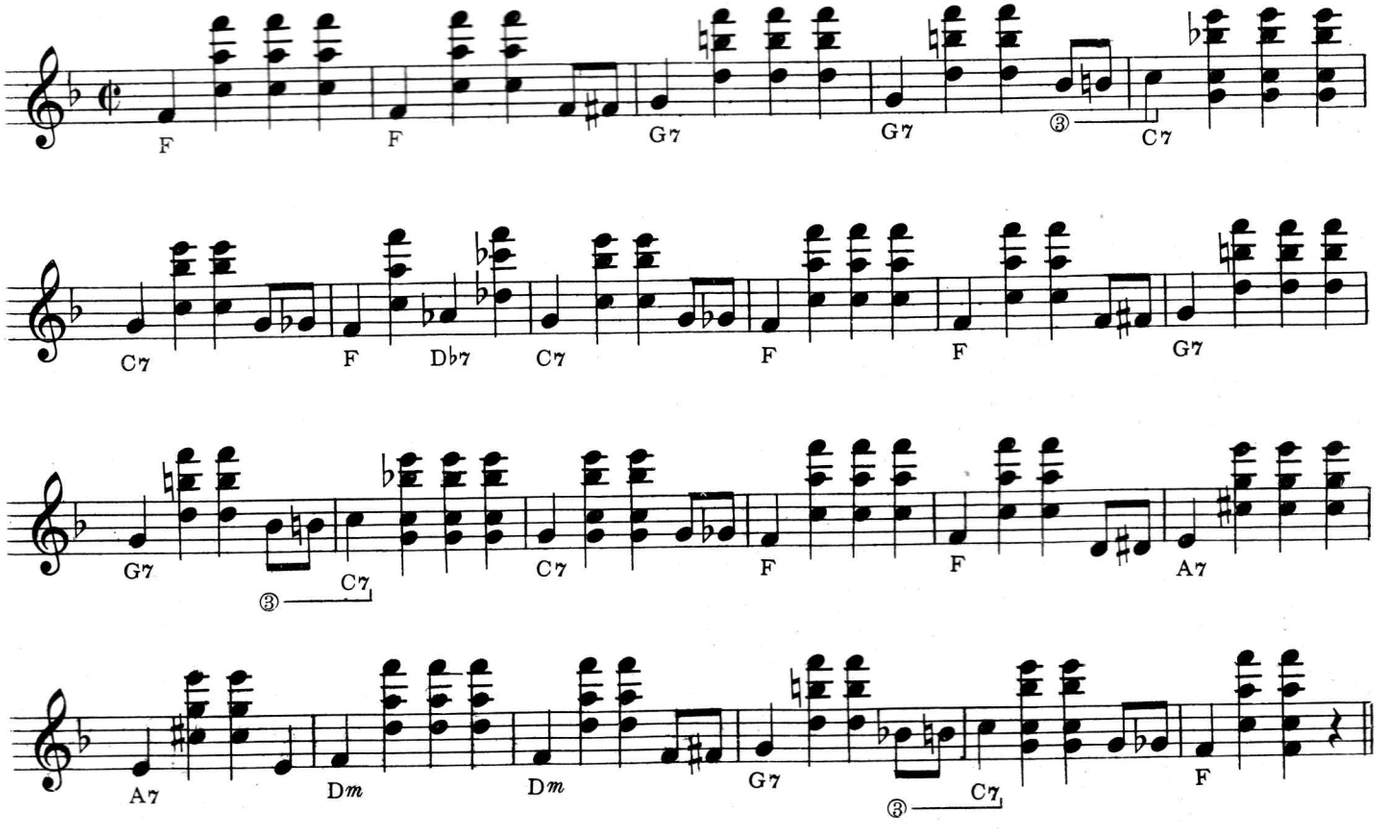


Various rhythms to be played on Exercise above.



Accompaniment figure using two bass notes leading to bass note of next chord.

Commence either two frets below or above the bass of new chord.

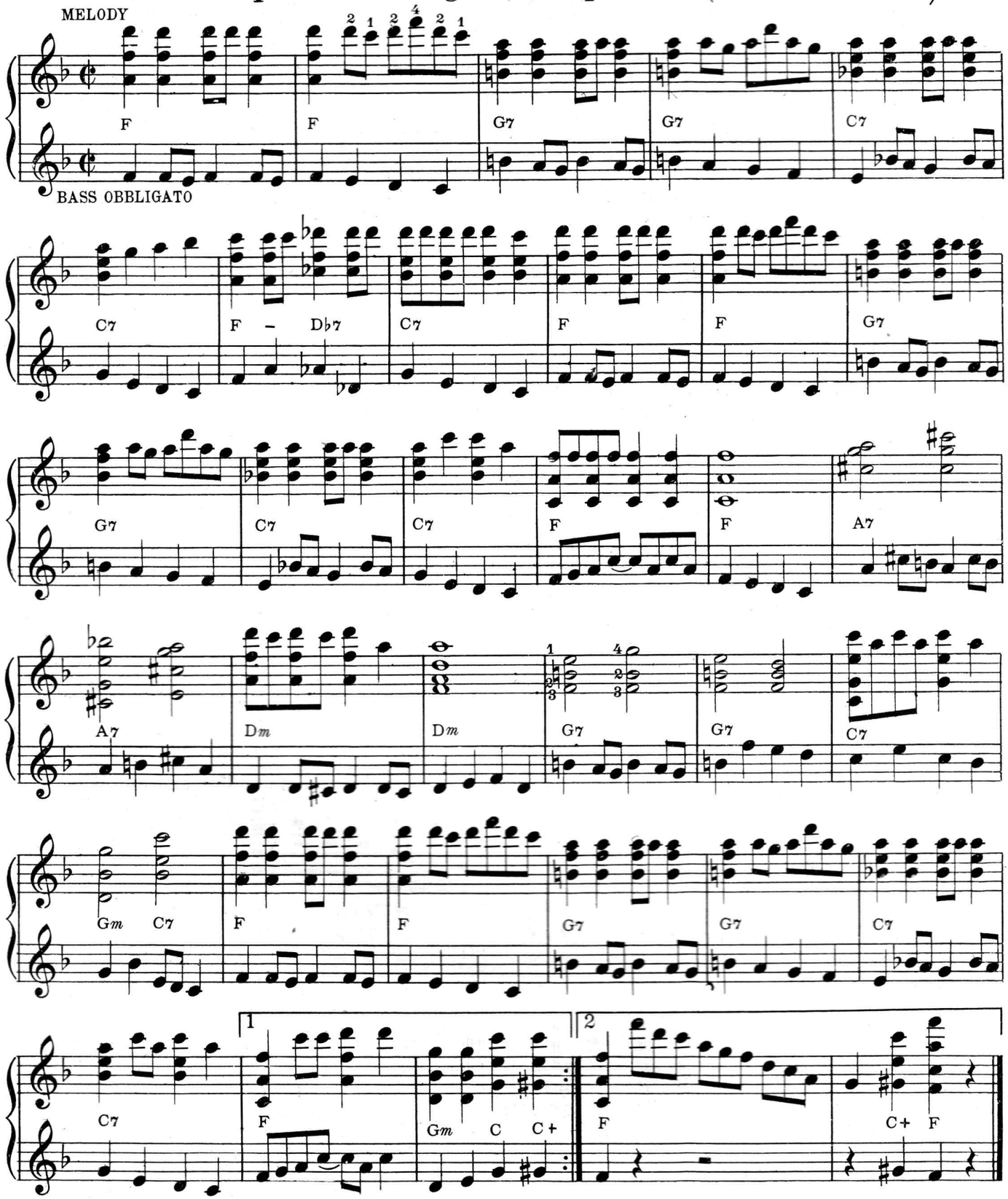


Bass Obligato

This style of playing must be left to the musical instinct of the player. The example below of this style of playing can only give an idea of this form of playing.

The notes on the accented beats should be one of the notes of the chord indicated, to establish the tonality of the chord. Passing notes, which do not belong to the chord, may be introduced on the afterbeats. Arpeggio may also be used.

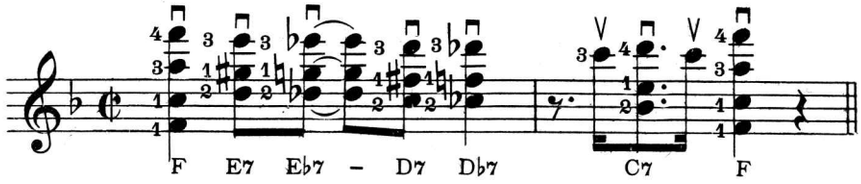
Example of Bass Obligato Accompaniment (China Girl—Fox Trot)



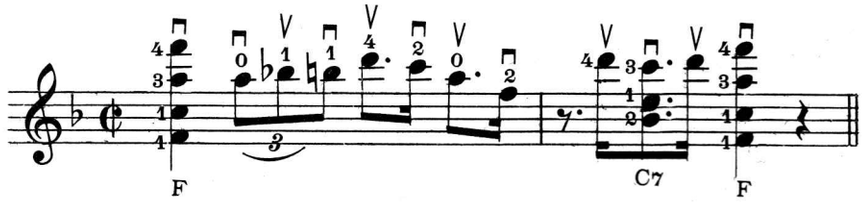
Breaks, Endings etc.

These Endings and Breaks can be used in any key by observing the chord forms on which they are constructed.

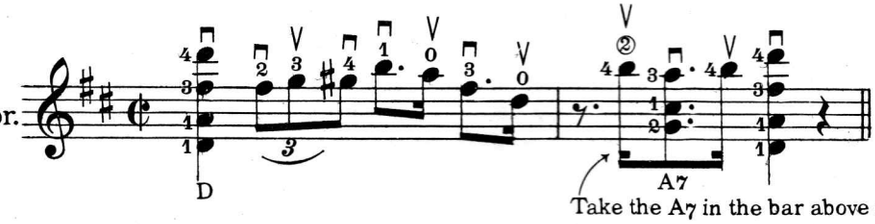
Ending Break. { Commence on 1st Major chord form, then descend by half tones on 5th Dominant 7th form (incomplete). Transpose to other keys.



Ending Break. { 1st Major form and 5th Dom. 7th form. (incomplete) with melody figure on last three beats of 1st bar. Transpose to any key.

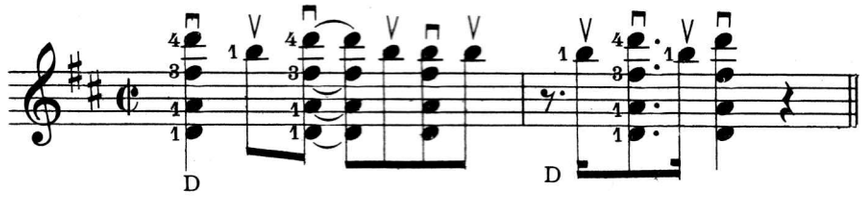


Same in D Major.

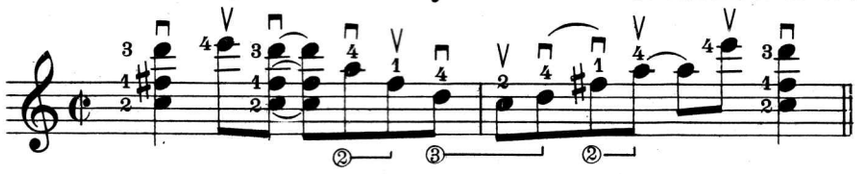


Take the A7 in the bar above on the three lower strings with the Root on the second string 5th form (incomplete).

Ending Break. 1st Major form, any key.

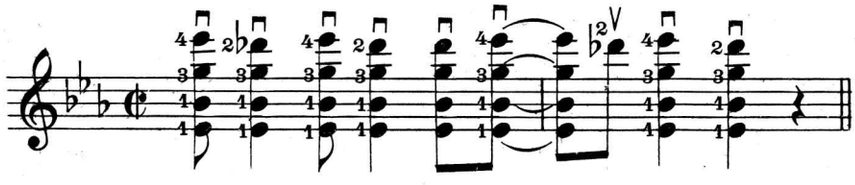


Break. { 5th Dominant 7th form (incomplete)
Can be used where the Dominant harmony occurs on the 7th and 8th or 15th and 16th bars.



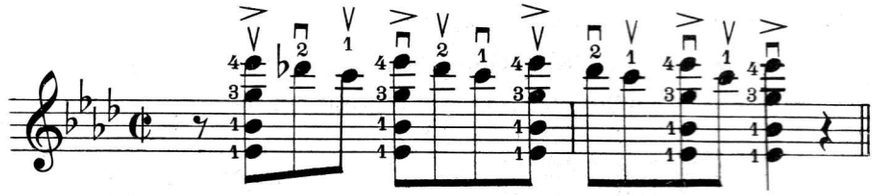
Hold the first chord throughout.

Break. 1st Dominant 7th form.

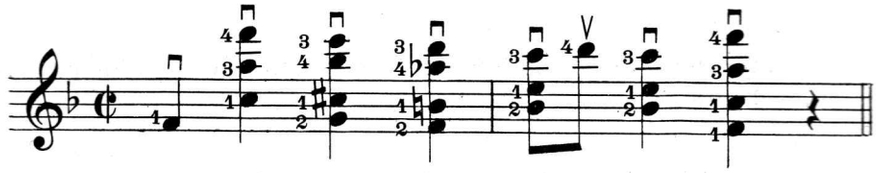


BREAKS.

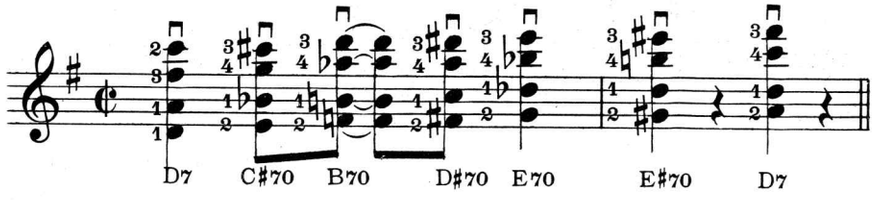
Break 1st Dominant 7th form.



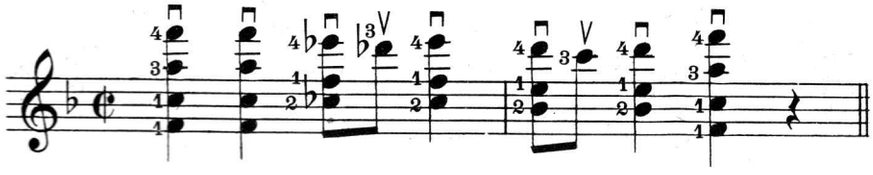
Break 1st Major form.



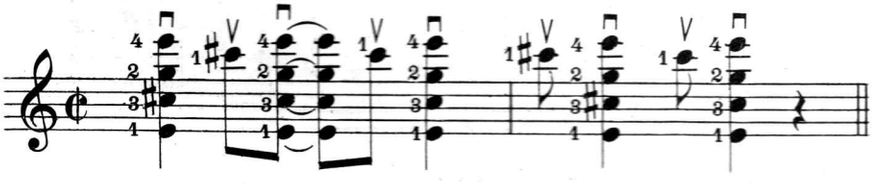
Break on the Dom.7th (1st form) progressing by Dim.7th chromatically to same chord as the first, in the second form.



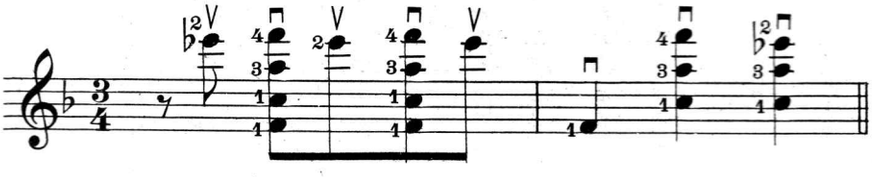
Break on 1st Major form.



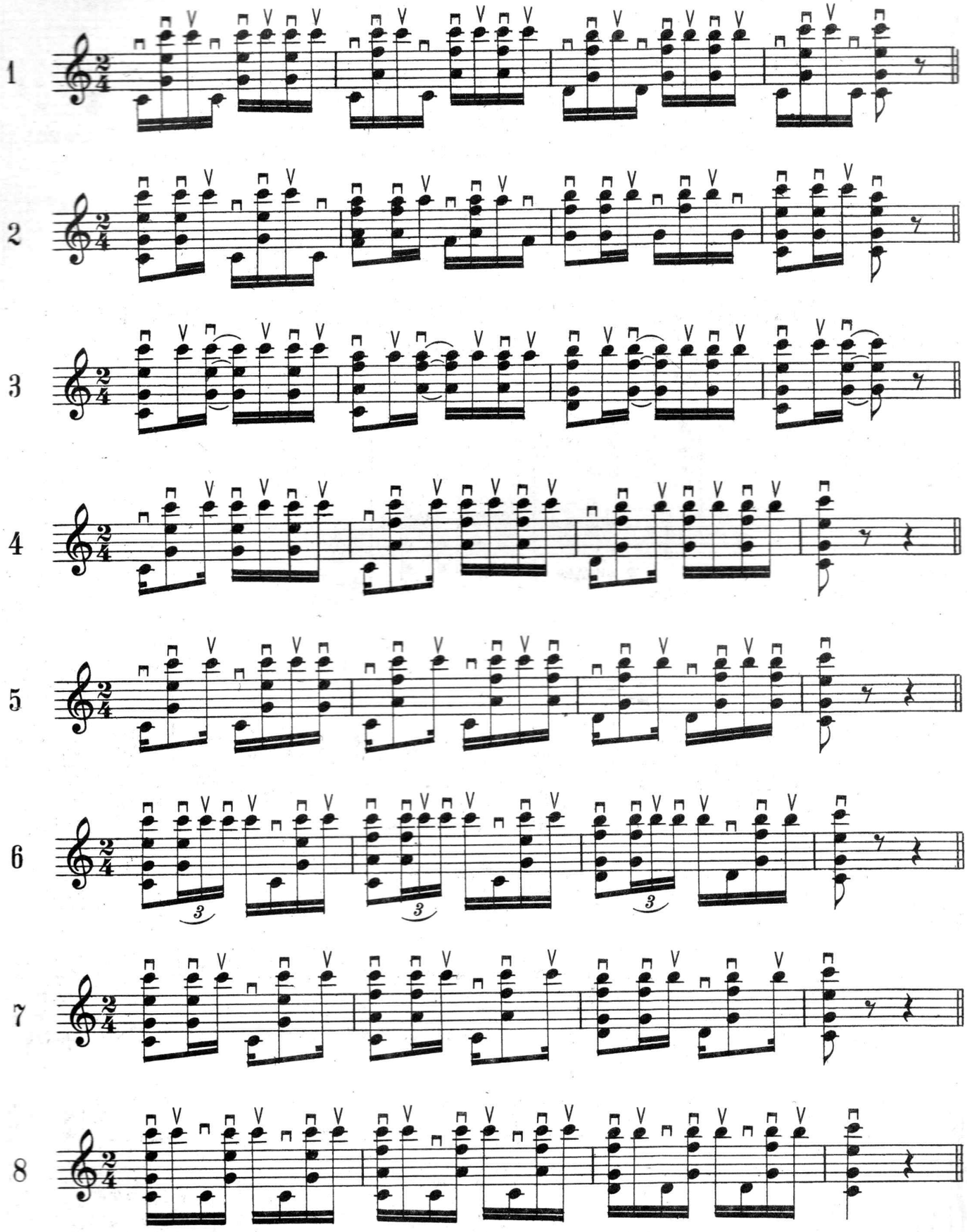
Break on the Dom.7th 4th form.



Waltz Break on the Dom.7th 4th form.

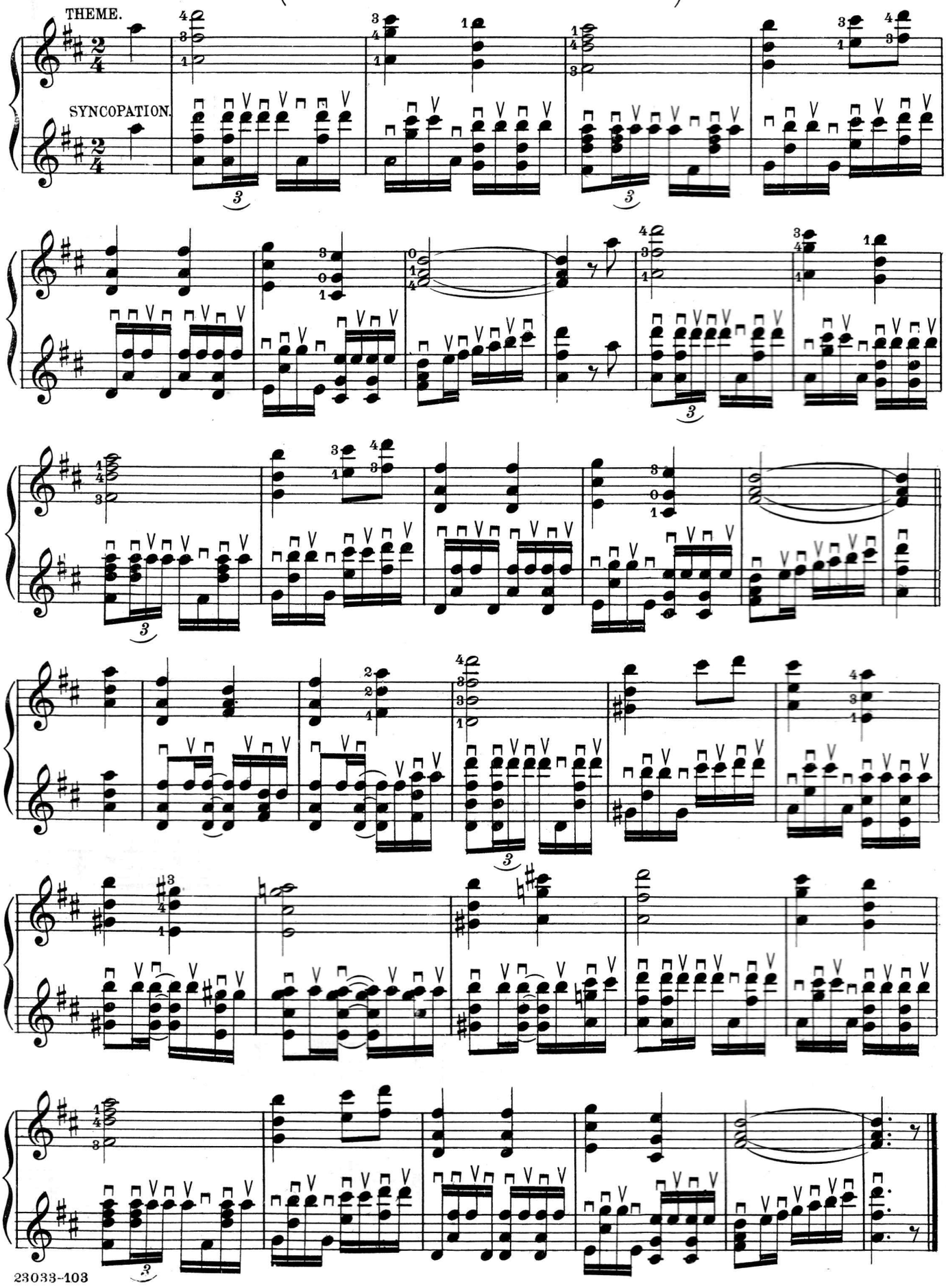


One Step Rhythm Strokes.



One Step Study.

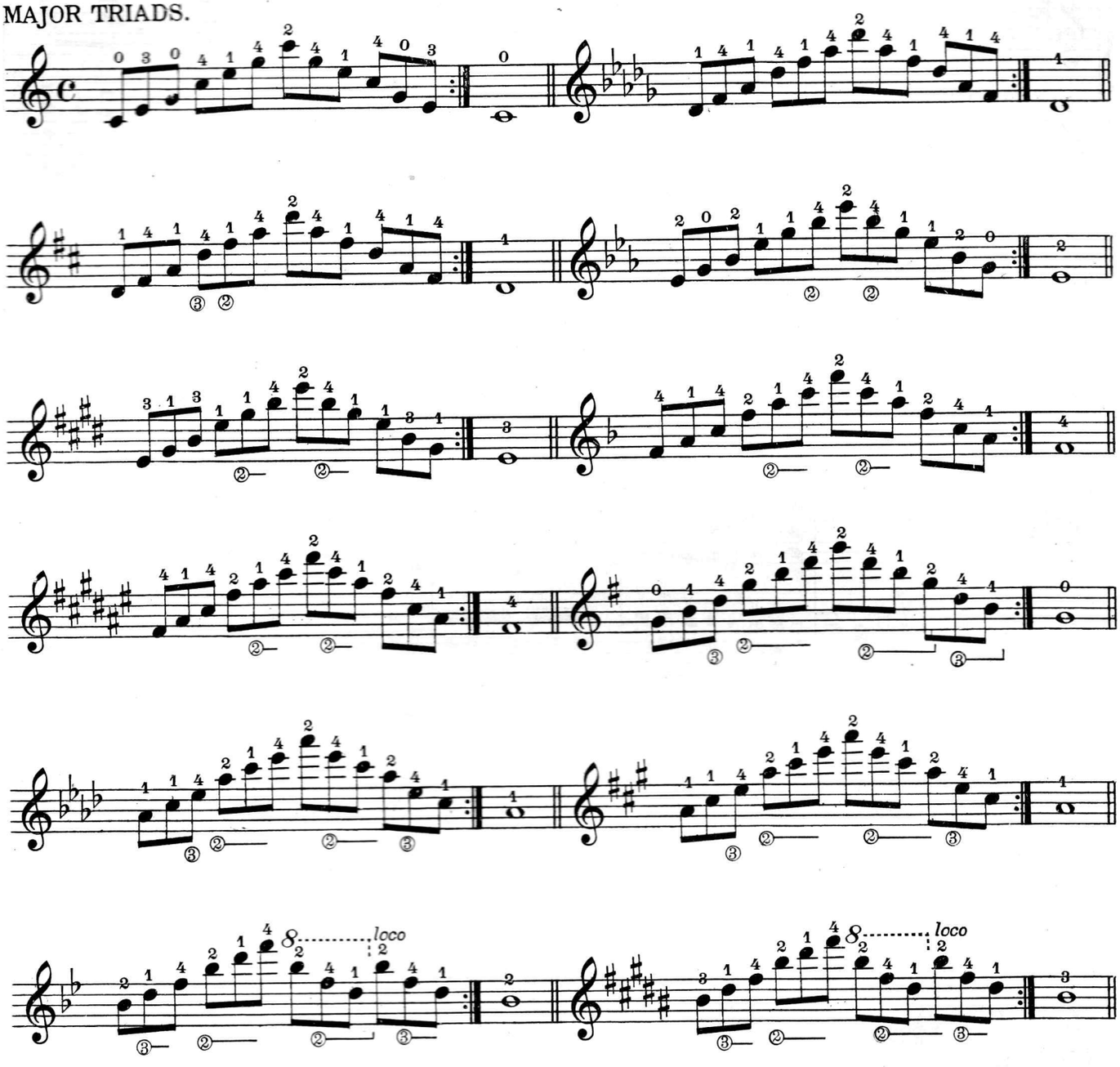
(BLUE BELLS OF SCOTLAND)



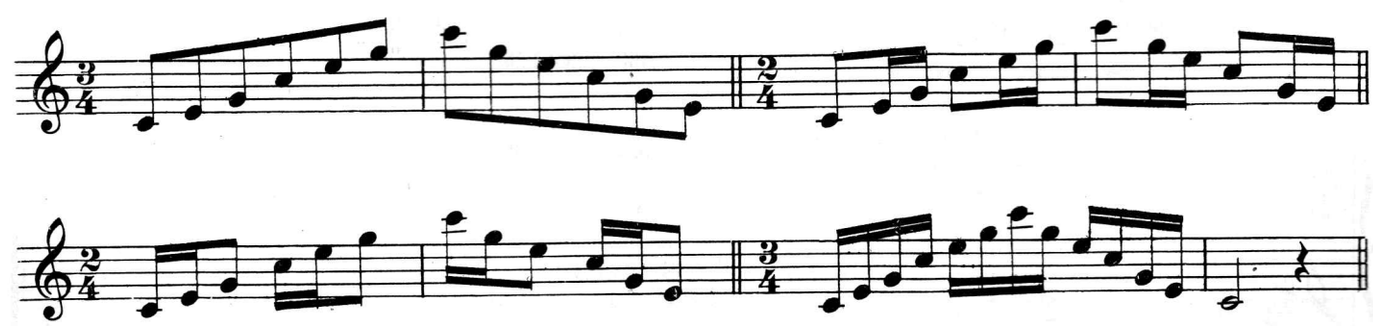
Arpeggio Studies.

Two Octaves ⌒ Tenor Banjo.

MAJOR TRIADS.

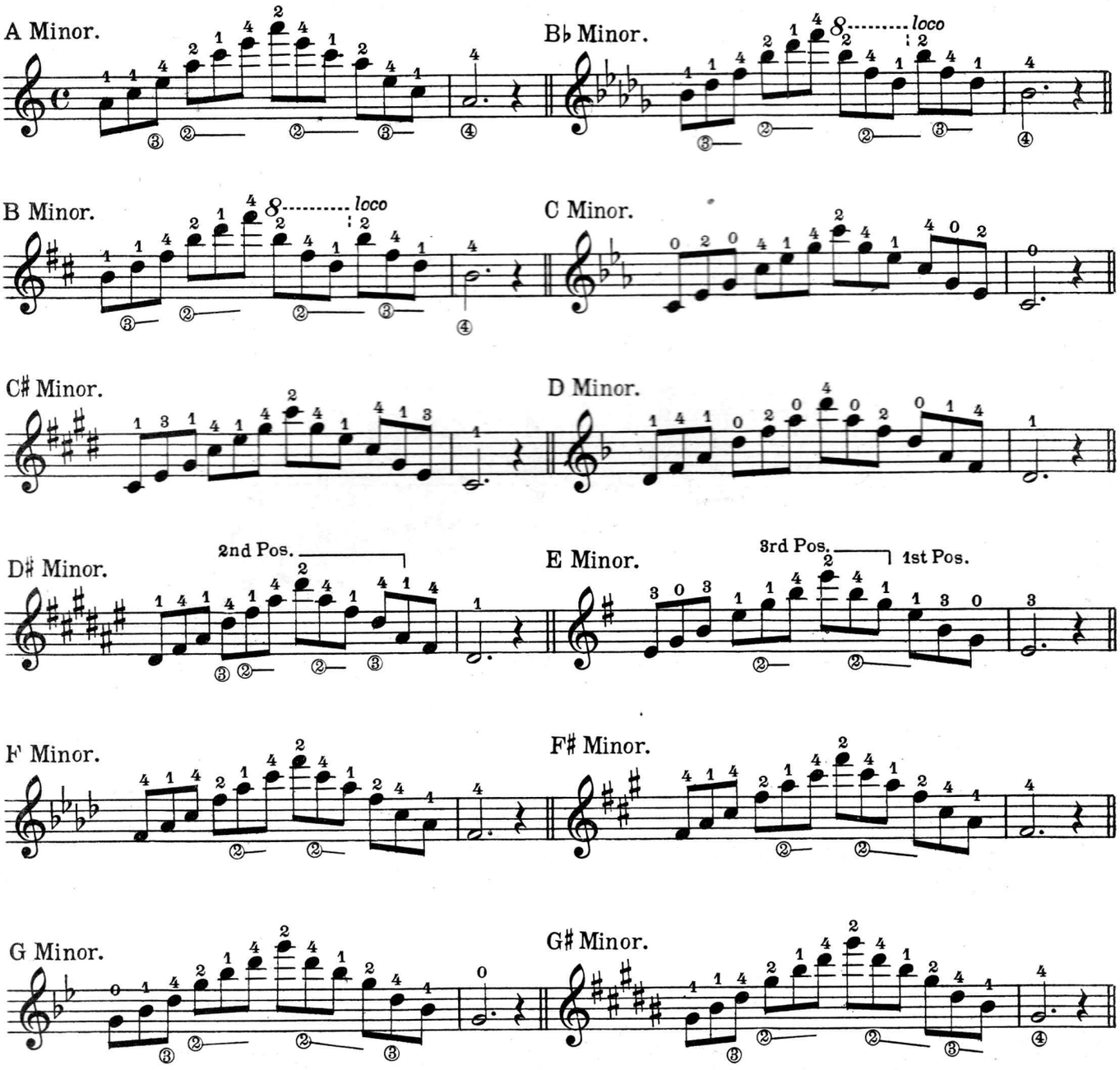


VARIOUS RHYTHMS.

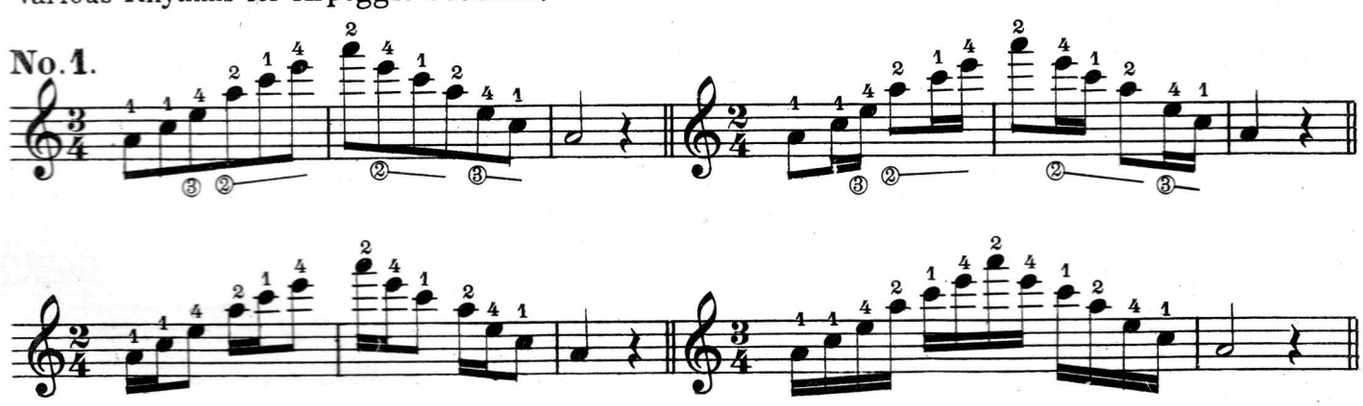


ARPEGGIO STUDIES.

MINOR TRIADS (Two Octaves).

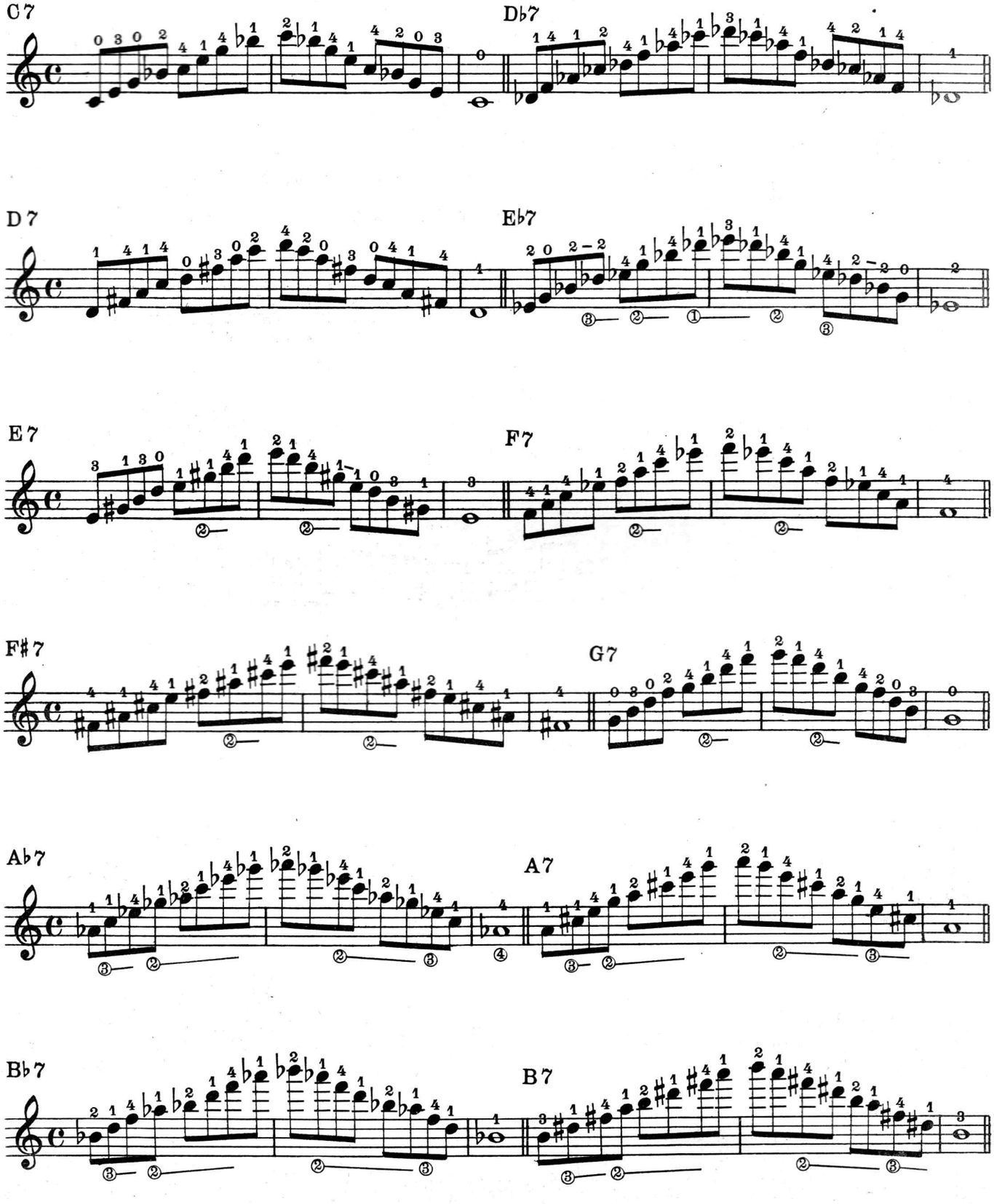


Various Rhythms for Arpeggio Practice.



ARPEGGIO STUDIES.

DOMINANT SEVENTH CHORDS.



ARPEGGIO STUDIES.

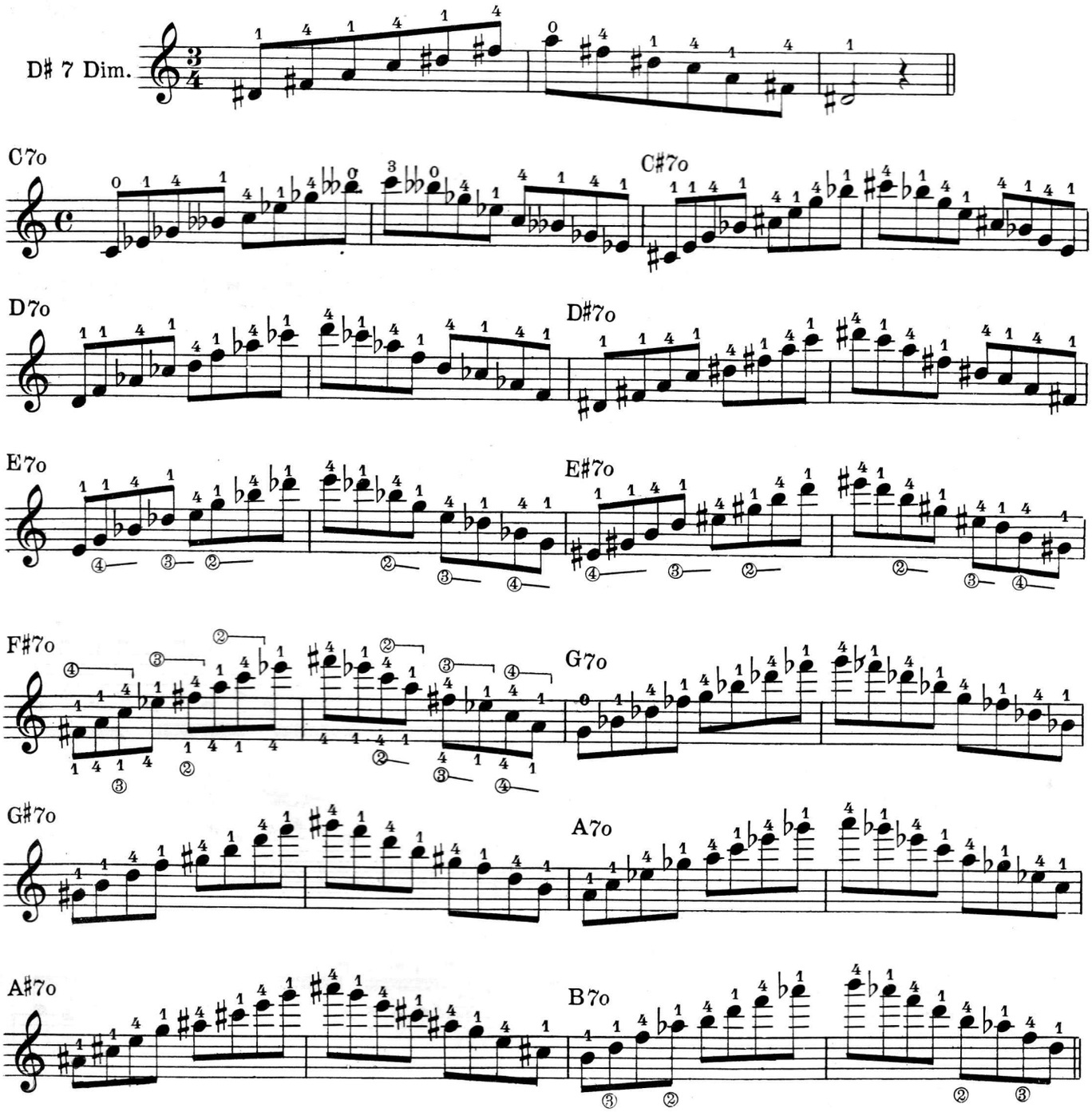
DIMINISHED SEVENTH (CHORDS Two Octaves).

The Diminished Seventh Chord is a succession of minor thirds which are always played, in arpeggio, with the first and fourth fingers, moving down one fret in changing to the next string in ascending, and moving up one fret in descending.

The only exceptions are when an open string is used, or where the keynote commences below the fourth fret. Then it is better to take the second note on the same string with the first finger and then follow the 1-4 fingering.

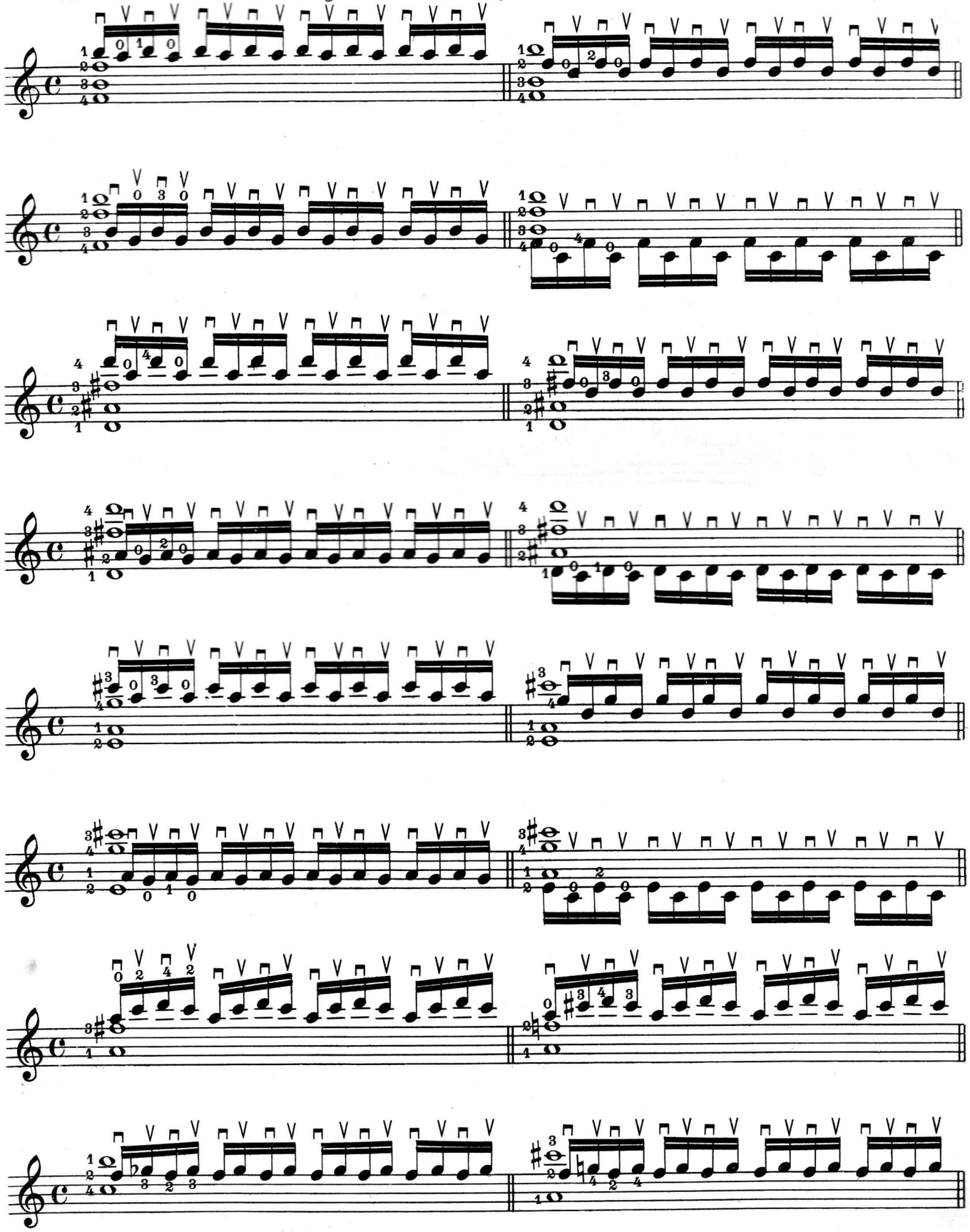
The following exercises are written in extended form, (two octaves). When the passage is within the compass of one octave, the first and fourth fingers may be used without shifting to a higher position.

Take the D♯ 7 dim in $\frac{3}{4}$ time and it may be fingered this way.

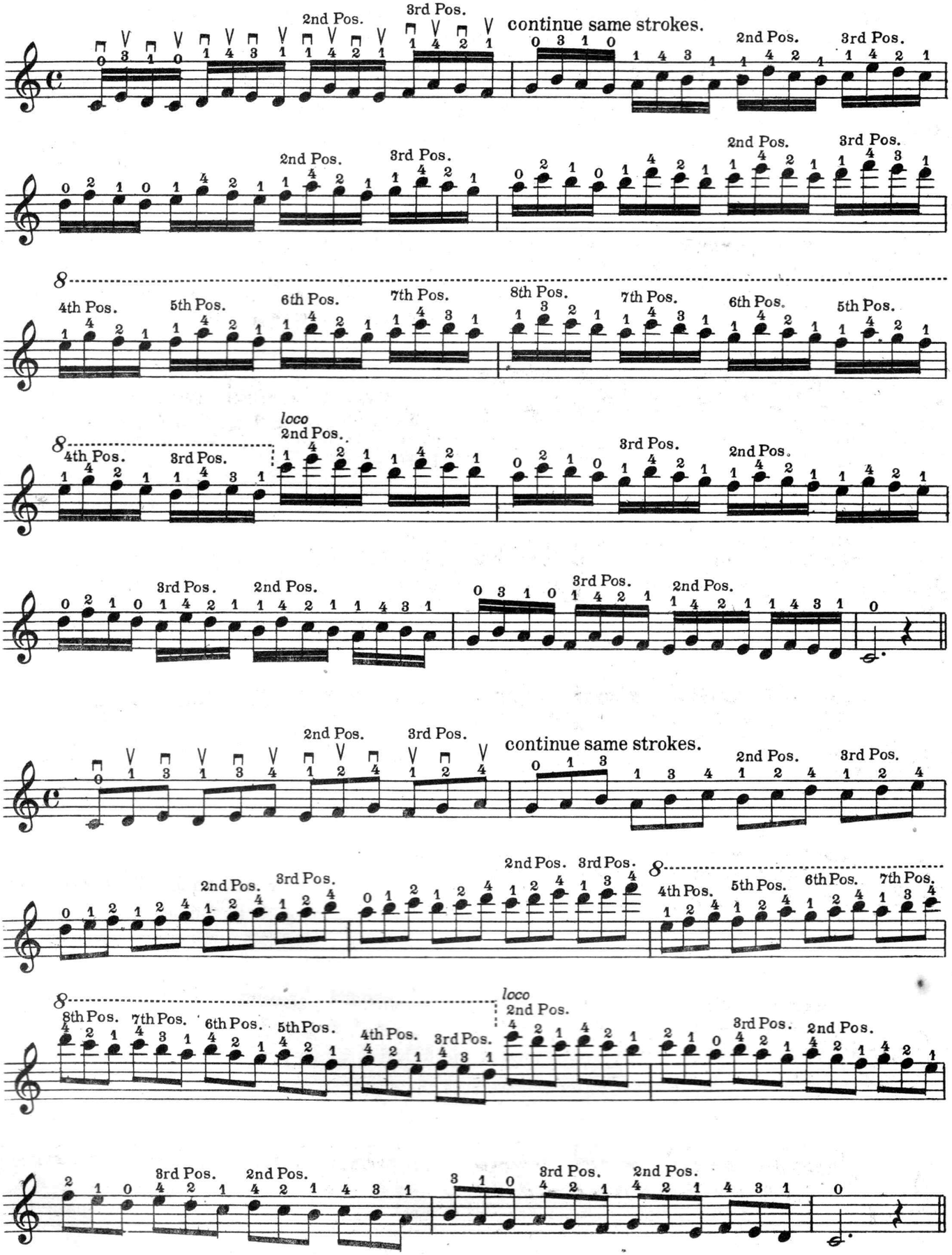


EXERCISES FOR THE DEVELOPMENT OF INDEPENDENT FINGER ACTION AND CONTROL.

Note: Keep the fingers on notes indicated as whole notes throughout the bar, and play only the sixteenth notes. These studies are excellent training also for chord technique.



Studies in Shifting.



Chord Forms for the Standard Banjo.

The object of the following system of chord forms is to enable the student to find any chord at any position on the fingerboard.

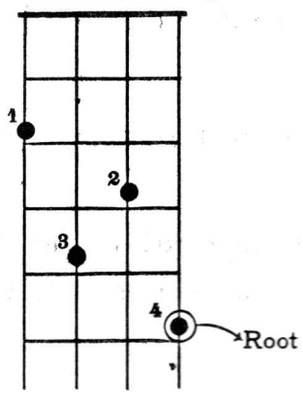
If the directions in regard to the forms of fingering and where the root is found, are observed, any chord can be readily found.

Each form and the string on which the root occurs in that particular form must be memorized.

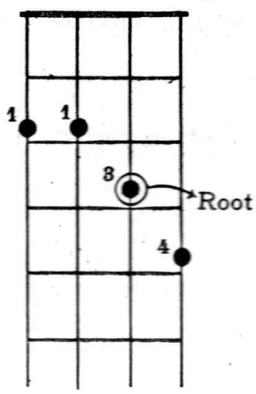
A chart of the fingerboard is given to assist the student in locating the keynotes.

MAJOR CHORD FORMS.

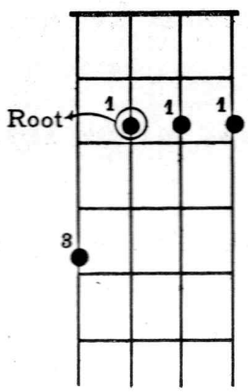
FORM I.
Root on 1st string.



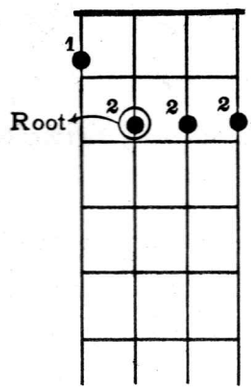
FORM II.
Root on 2nd string.



FORM III.
Root on 3rd string.



FORM IIIa.
Root on 3rd string.



When the fingers are placed according to these forms at any position on the fingerboard, they make a Major triad and the name of the chord is determined by the note indicated with this symbol (◉→).

The symbol is placed on a different string in each form, and each form may be moved to any fret on the fingerboard; but the relative arrangement of the fingers in each form must be adhered to.

EXPLANATION OF THE MAJOR CHORD FORMS.

In form I the root symbol is on the first string at the fifth fret which is G and if the other fingers are placed according to the diagram in form I, we have the chord of G Major.

Advance the position one fret and we have the chord of A♭, and proceed in the same manner to find any chord with the root on the first string.

In form II the symbol is on the third fret of the second string which is D, therefore we have the chord of D Major.

This form is also movable to any position on the fingerboard.

In form III and form IIIa the symbol is on the third string at the second fret and we have the chord of A Major.

These forms may be played at any fret.

EXERCISE ON THE MAJOR FORMS.

Find each of the following keynotes in all forms, before proceeding to the next.

C —— F ——B♭ —— E♭ ——A♭ ——D♭—— G♭ —— B —— E —— A —— D ——G.

EXAMPLE— Take the first root C in form I, find C on the first string at the 10th fret. Place the 4th finger at this fret and the other fingers in the same relation as in form I and we have the chord of C Major.

To find the chord of C in the second form find C on the second string at the 1st fret with the 3rd finger, 4th finger on the 3rd fret first string, and the first finger would be placed, in this form, where the open strings occur, therefore the fingering may be changed to 1 and 2.

NOTE—Any form may be played an octave higher by advancing the position twelve frets.

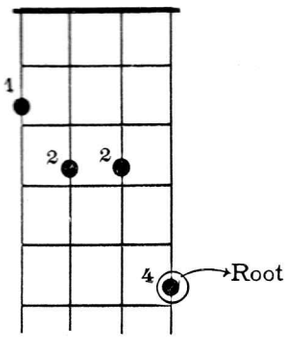
To find the chord of C in form three or form three A find the root on the third string at the 5th fret. Place the fingers as in form three or form three A and we have another position of the C Major chord. Proceed with each keynote in the same manner.

SYMBOLS FOR THE VARIOUS CHORD FORMS.

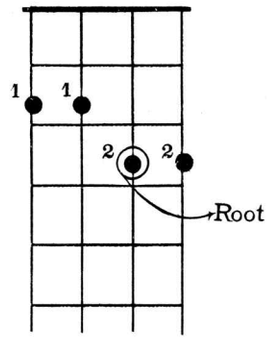
A letter without suffix	indicates	Major Chord.
(m)	"	Minor Chord.
(7)	"	Dominant seventh Chord.
(7o)	"	Diminished seventh Chord.
(+)	"	Augmented Triad.
(o)	"	Diminished Triad.
(L.7)	"	Leading seventh Chord.
(Ma.7)	"	Major seventh Chord.
(Mi.7)	"	Minor seventh Chord.
(Alt.7)	"	Altered seventh Chord.
(Ma.9)	"	Major ninth Chord.
(Mi.9)	"	Minor ninth Chord.
(Aug.6)	"	Augmented sixth Chord.

MINOR CHORD FORMS FOR STANDARD BANJO.

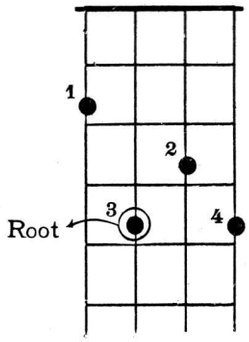
FORM I.
Root on 1st string.



FORM II.
Root on 2nd string.



FORM III.
Root on 3rd string.



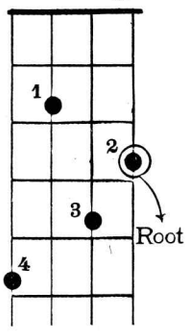
The symbol for Minor chords is a small (m) following the root letter.

EXERCISE—Find the following Minor chords, each chord in three forms.

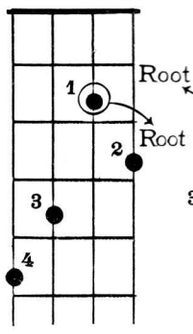
Am — Dm — Gm — Cm — Fm — B♭m — E♭m — G♯m — C♯m — F♯m — Bm — Em.

DOMINANT SEVENTH CHORD FORMS FOR THE STANDARD BANJO.

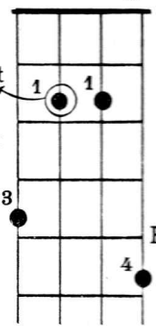
FORM I.
Root on
1st string.



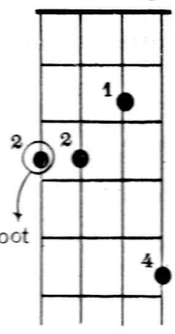
FORM II.
Root on
2nd string.



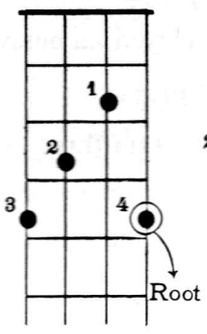
FORM III.
Root on
3rd string.



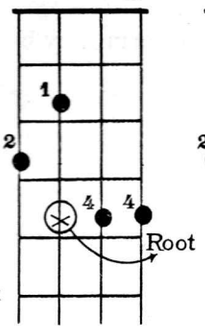
FORM IV.
Root on
4th string.



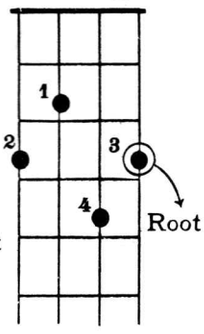
FORM V.
Root on
1st string.



FORM VI.
Root on
3rd string.



FORM VII.
Root on
1st string.



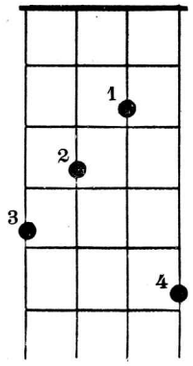
The third and fourth and fifth forms are complete. The others are incomplete. In the first, second and seventh forms the fifth is omitted. In the sixth form the root is omitted. In the sixth form the root is found on the third string and the fourth finger is placed on the first and second strings opposite same fret.

EXERCISE—Find each chord of the Dominant seventh in all seven forms.
The chord symbol for the Dominant seventh is the figure (7).

C7 — F7 — B♭7 — E♭7 — A♭7 — D♭7 — G♭7 — B7 — E7 — A7 — D7 — G7.

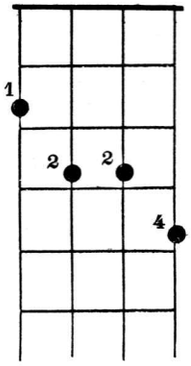
DIMINISHED SEVENTH FORM.

In this form, each note may be taken as a root.



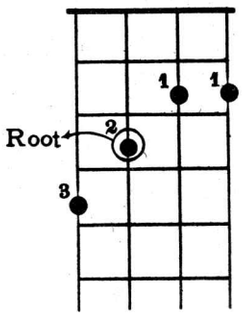
AUGMENTED TRIAD FORM.

In this form, each note may be taken as a root.

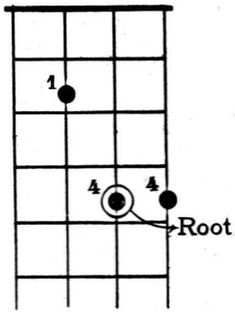


DIMINISHED TRIAD FORMS.

FORM I

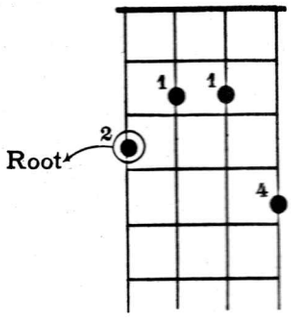


FORM II

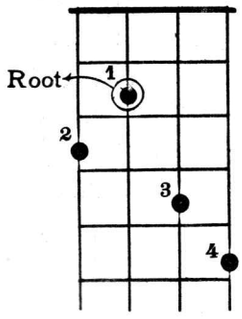


LEADING SEVENTH FORMS.

FORM I

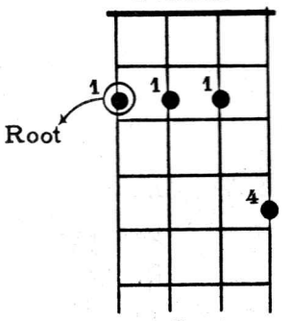


FORM II

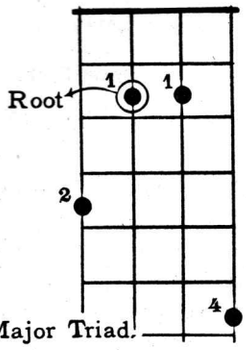


MAJOR SEVENTH FORMS.

FORM I



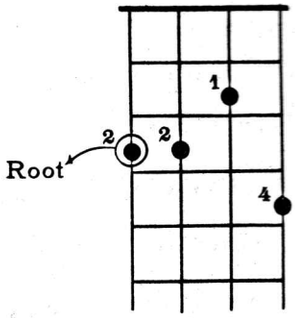
FORM II



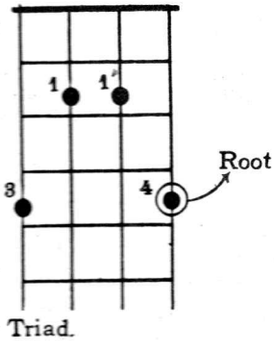
Or play a Major Triad.

MINOR SEVENTH FORMS.

FORM I



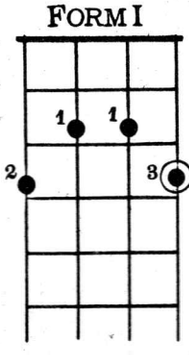
FORM II



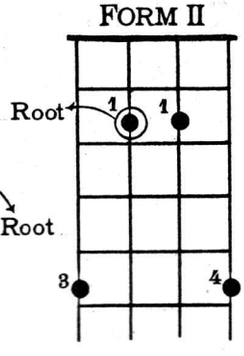
Or play a Minor Triad.

ALTERED SEVENTH FORMS (5 aug.)

FORM I

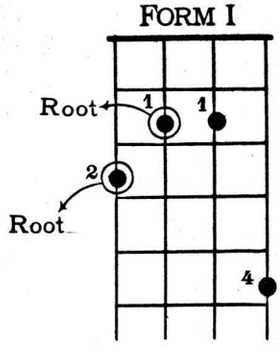


FORM II

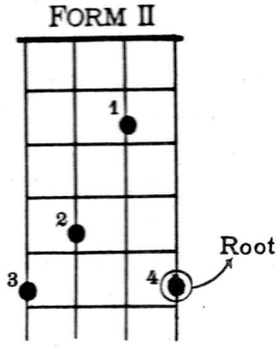


ALTERED SEVENTH FORMS (5o).

FORM I



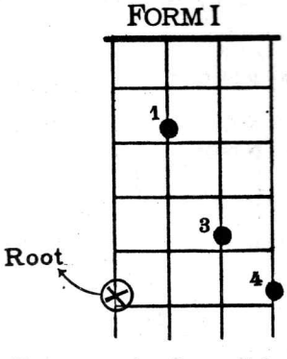
FORM II



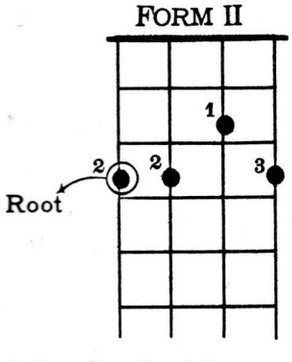
NOTE— For Altered seventh chords the 1st, 2nd or 7th Dominant seventh forms may be used.

MAJOR NINTH CHORD FORMS.

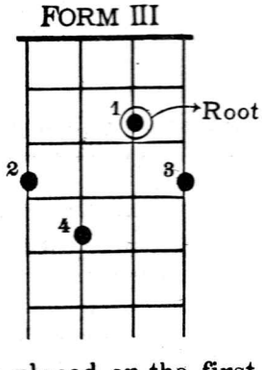
FORM I



FORM II



FORM III

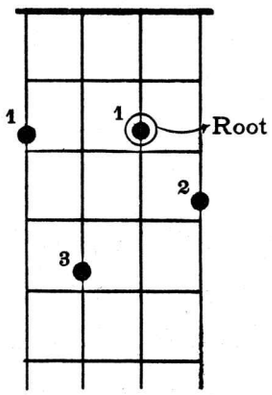


NOTE— The root in form I is found on the fourth string, and 4th finger is placed on the first string at the same fret. In form I the root and fifth is omitted. In form II the third is omitted. In form III the fifth is omitted.

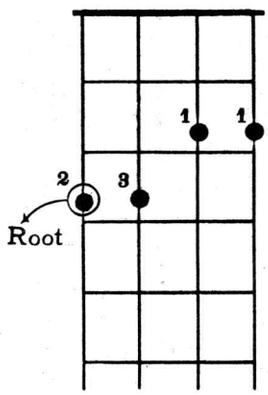
THE AUGMENTED SIXTH CHORD IS ENHARMONIC WITH THE DOMINANT SEVENTH CHORD AND ANY DOMINANT SEVENTH FORM ON THE SAME ROOT MAY BE PLAYED.

MINOR NINTH CHORD FORMS.

FORM I.



FORM II.



NOTE— A Dominant Seventh Chord may be substituted for the Chord of the Ninth.
In form I the fifth is omitted. In form II the third is omitted.

RULES FOR SELECTING THE CHORD FORMS.

In selecting the chord form to be played, avoid playing a form in which the upper interval of the chord is the same pitch as the melody.

Observe this general Rule:

A third above or a third below the melody note for the highest note of the accompaniment chord (and either one or the other will be an interval of the chord) but always played above the melody will be the most effective.

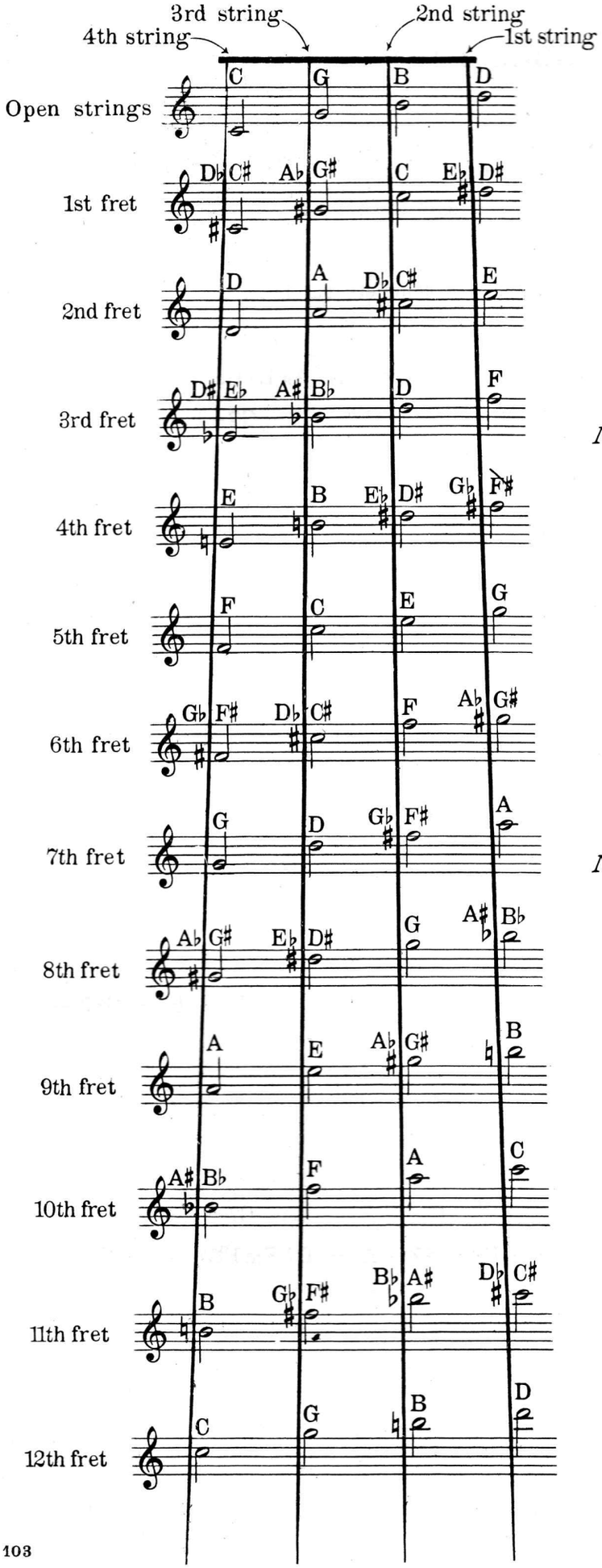
Where the melody ascends for a number of bars, the accompaniment may be a series of chords commencing higher and descending.

When the melody descends for a number of bars, the accompaniment should commence in the first position and ascend.

Always follow the rhythm of the piano and drums and rest when special melody figures occur for other instruments. At the seventh and eighth, fifteenth and sixteenth, and occaisionally at other places where the melody is sustained on long notes and endings, there are opportunities for breaks and syncopated strokes.

In selecting the next chord (by forms) find the root of the new chord near the position of the one being played.

CHART OF THE FINGERBOARD [Standard Banjo]



Note: In Banjo music the notes are written an octave higher than they actually sound.

The fifth string, or short string, is not used in the modern or plectrum style of playing.

Note: The frets above the 12th give a duplication of this chart, an octave higher. The 13th fret will read the same as the first fret, an octave higher and so on with each succeeding fret.

Subtract twelve from any fret above the 12th fret and we have the corresponding lower fret.

EXERCISES ON THE CHORD FORMS IN VARIOUS KEYS.

The pupil must select the form to be used.
Find the root of the next chord form in or near the same position.

KEY OF E♭ MAJOR — Four beats to a bar. (A complete bar between the dashes).

E♭ — A♭ — E♭ — B♭7 C♯7o B♭7 B♭+ — E♭ E♭ D7 B♭7 — E♭ A♭ E♭ Cm — E♭ — A♭ — E♭ — F7 — B♭7 B♭7 — E♭ — E♭ E♭ G7 Cm — G7 — G7 — G7 — G7 — F7 — F7 — F7 — B♭ — E♭ — A♭ — E♭ — F7 — B♭7 — B♭7 — E♭ — E♭.

KEY OF C — Three beats to a bar.

C — A♯7o — G7 — G7 — G7 — C — C — C — A7 — G — G — D7 — D7 — G7 — Dm B7o — C — A♯7o — G7 — G7 — G+ — C — C — C — C♯7o — Dm — Fm — C — G7 — C — C Am C7 — F — C+ F — C7 F C+ — F — C7 — C7 — Gm — Gm — C7 — D♯7o Gm — C7 D♯7o — Am C7 C+ — F — G♯7o — F — F G7 C7 — F7 — F7 — G♯7o — G♯7o — E♭7 — E♭7 — F♯7o — F♯7o — D♭7 — D♭7 — E7o — E7o — B7 — G7 — G7 — C.

KEY OF B♭ — Four beats to a bar.

B♭7 A7 A♭ G7 — G♭7 — B♭ G♯7o — F7 — B♭7 A7 A♭7 G7 — G♭7 — B♭ F7 — B♭ — B♭7 A7 A♭7 G7 — Dm A7 F7 — B♭ — B♭ — F7 — F7 — F7 — F7 — B♭ — B♭ — B♭7 — B♭7 — E♭ — E♭ C♯7o — B♭ — B♭ G7 — C7 F7 — B♭.

KEY OF F — Four beats to a bar.

F A7 — D7 — G7 — G7 — C7 — C7 — F — F — F — F B7o — Gm — C7 — C7 — F D♯7o — C7 G7 E♭7 — F — D7 — G7 — G7 — C7 — C7 — A7 — A7 — D7 Em E♯7o D7 — D7 — G7 — G7 — C7 — C7 — F — F.

Rhythm Strokes.

FOR STANDARD BANJO.

Fox-Trot tempo is ¢ alla breve, or cut time, and these strokes must be counted and played slowly and then played in strict tempo.

The selection of the stroke must be left to the taste and judgement of the player.

With some experience it is not difficult to follow the rhythm of the orchestra.

The straight rhythms are standard and may be used at all times.

The syncopated rhythms should be used where the melody is long sustained notes, usually on the seventh and eighth or fifteenth and sixteenth bars of a piece.

Breaks and characteristic forms of accompaniment are effective when used with good judgement.

Good ensemble playing depends upon the ability of the performer to listen.

Syncopated strokes, in accompaniment, should not be used when there are more than two changes of harmony in a bar.

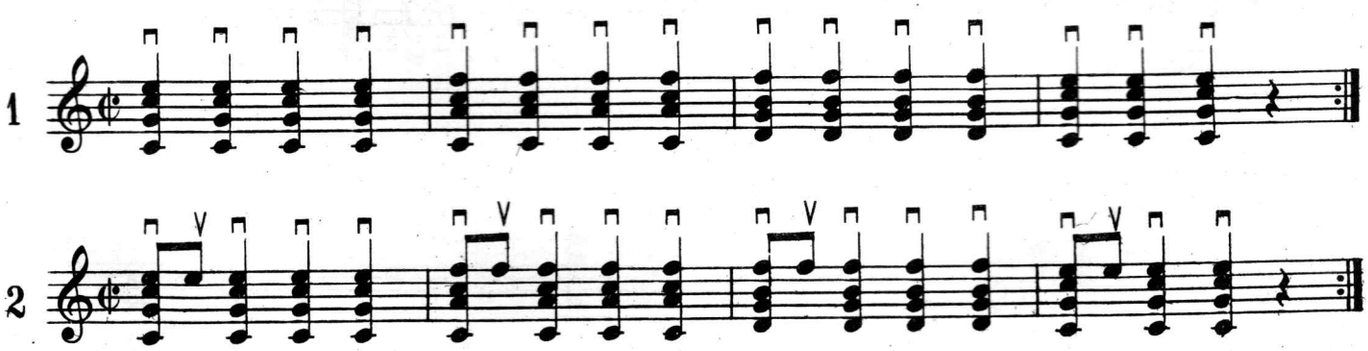
In melody chord playing, use on whole, dotted half and half notes.

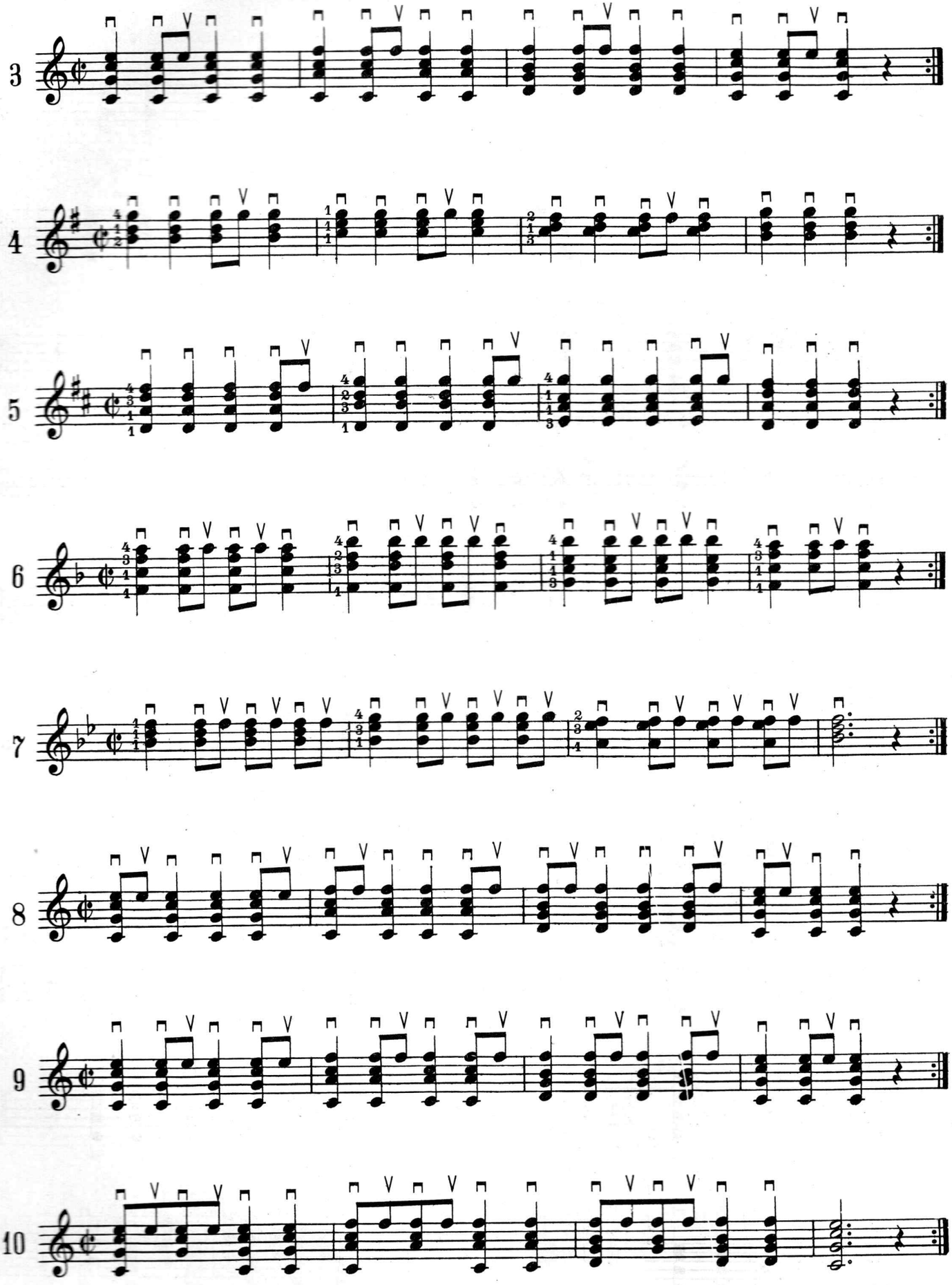
STRAIGHT FOX TROT RHYTHM STROKES.

For Standard Banjo.

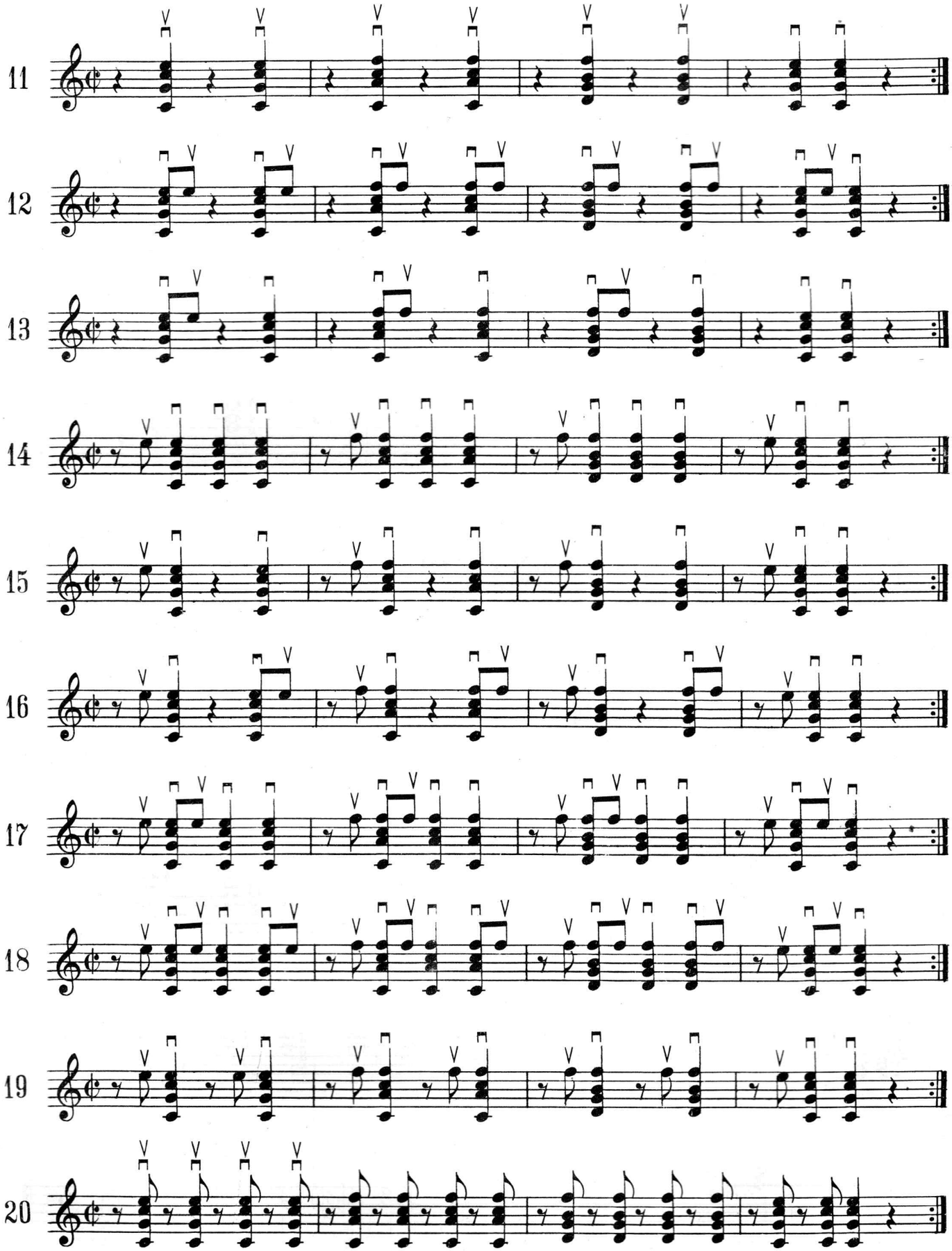
Examples of the strokes are given on simple chord progressions; but should be applied to the chord exercises on page 83.

The stroke may be applied to either four or three string chords.




3
4
5
6
7
8
9
10

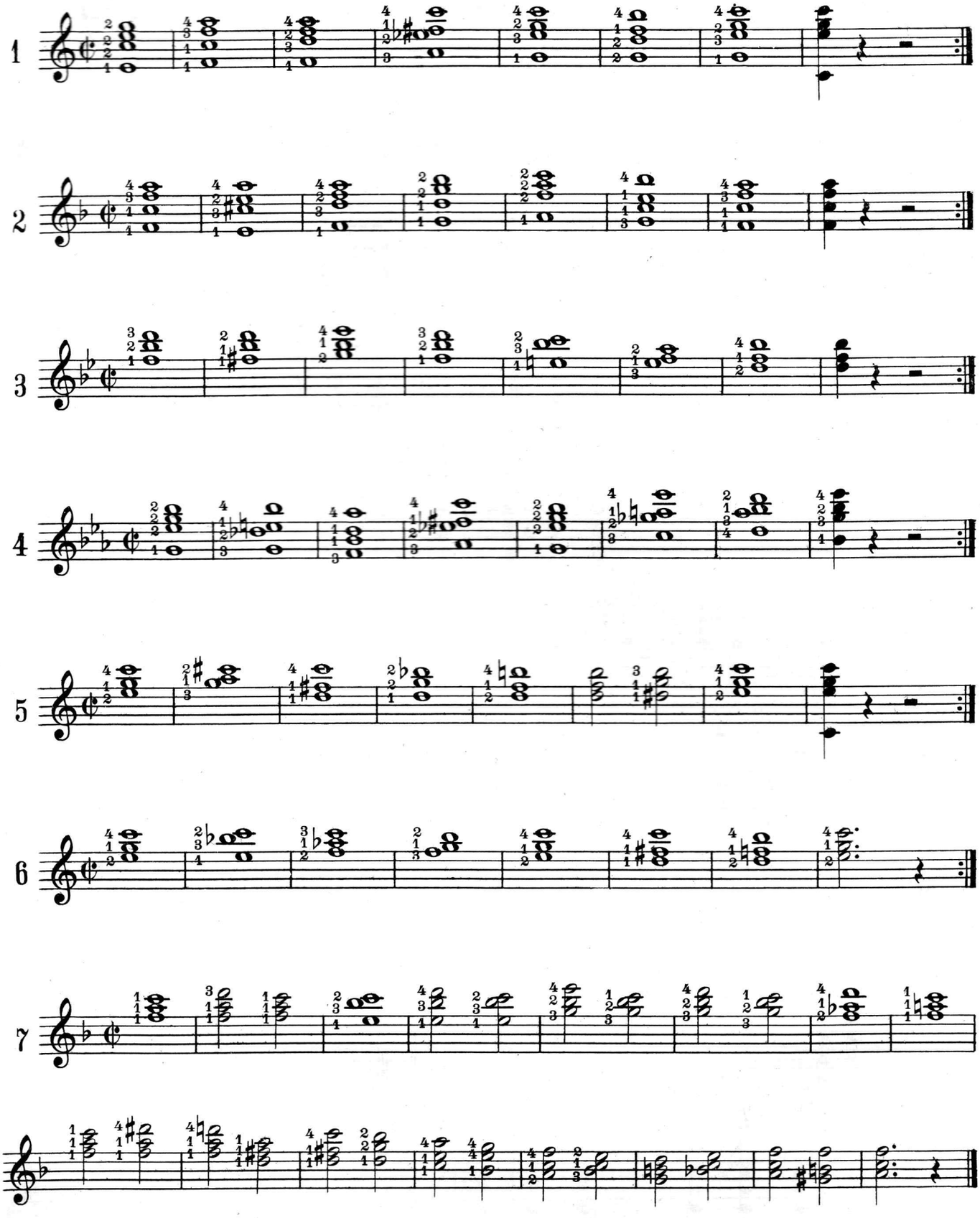
Afterbeat Strokes.



No. 20 either Down or Up strokes.

Chord studies for the preceeding rhythms.

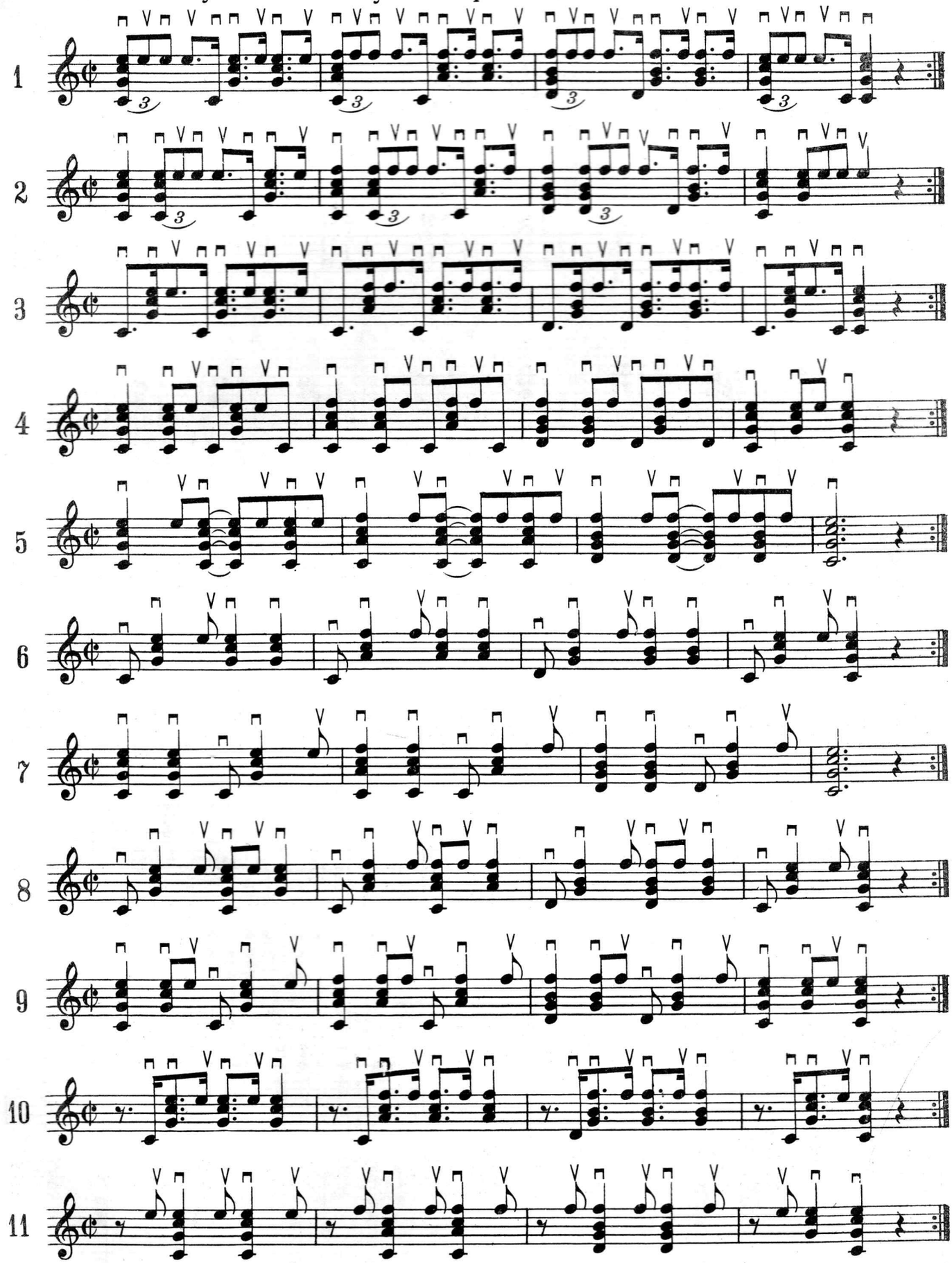
Play each stroke on all exercises.

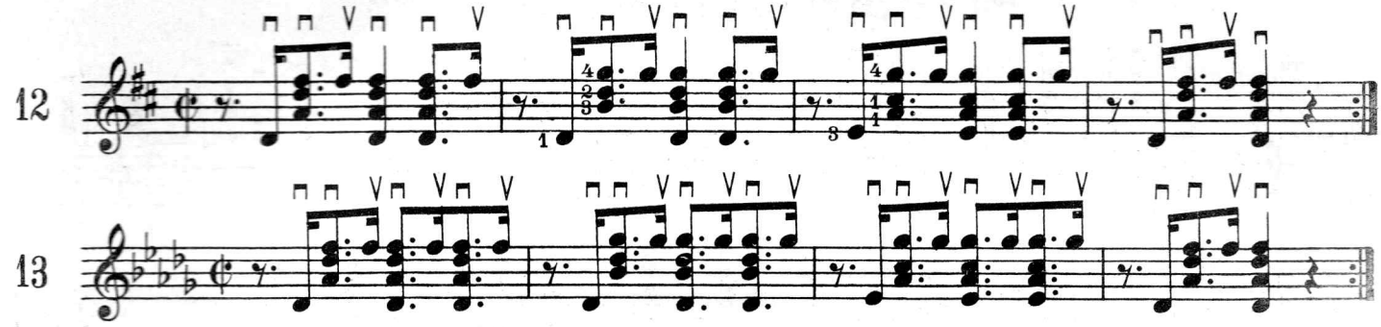


Syncopated Fox Trot Strokes

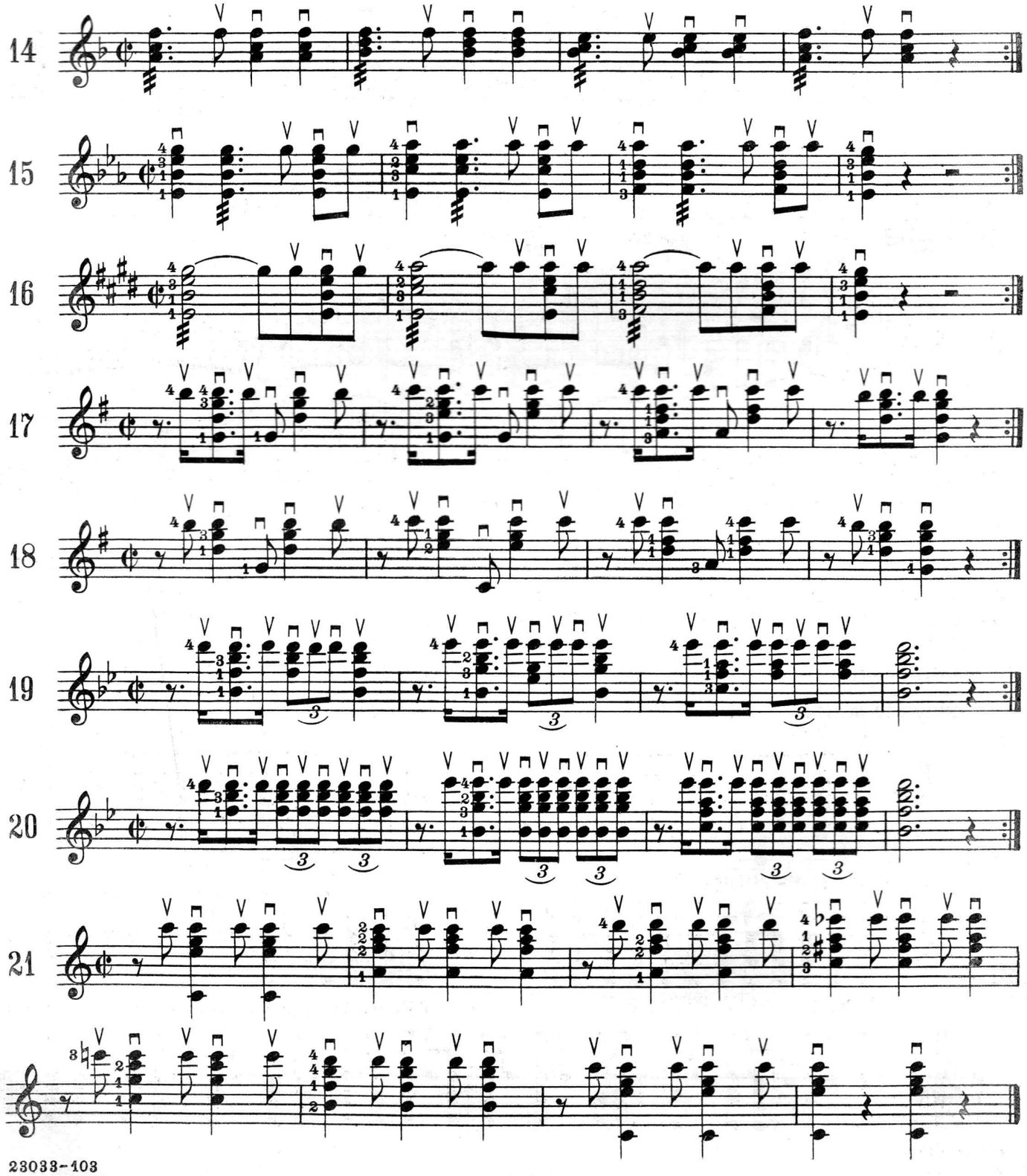
(STANDARD BANJO)

These strokes may be used for Melody or Accompaniment.





Tremolo Strokes.



Arpeggio Strokes.

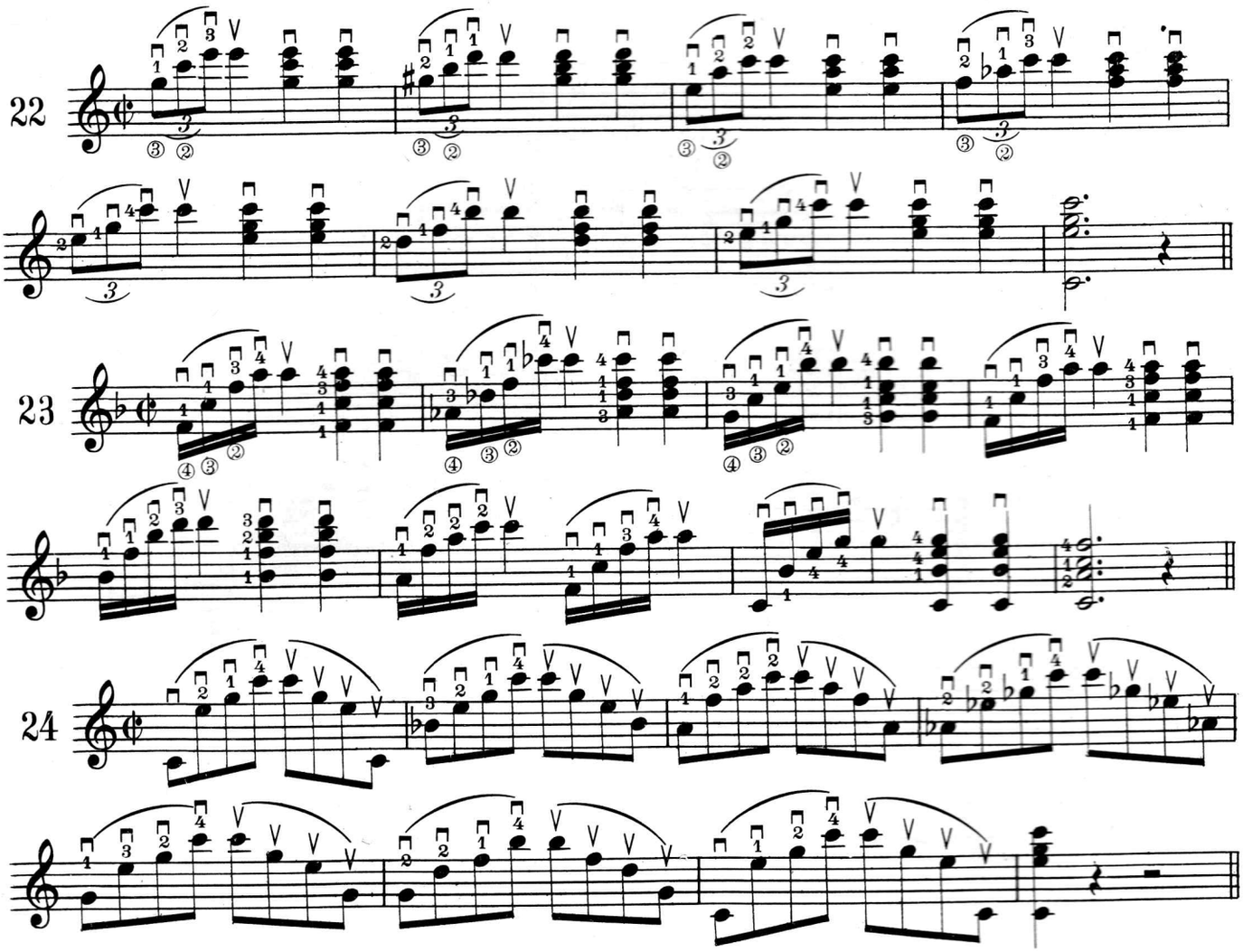


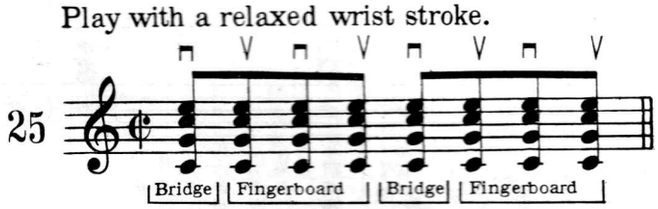
FIGURE EIGHT STROKE.

Down stroke on the first chord, near the bridge. The second chord played up stroke near the fingerboard. The 3rd and 4th chords also at the fingerboard. The second half of the bar is a repetition of the first half.

No. 26 - Play the first and second chords down and up near the bridge. The third and fourth chords down and up near the fingerboard.

The second half of the bar is a repetition of the first half.

Play with a relaxed wrist stroke.



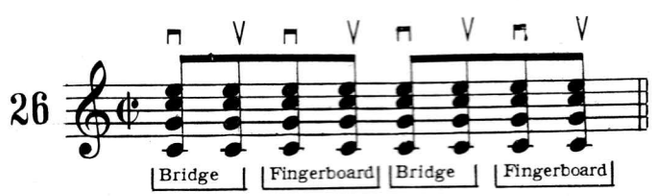
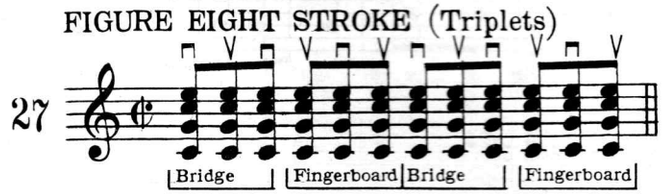
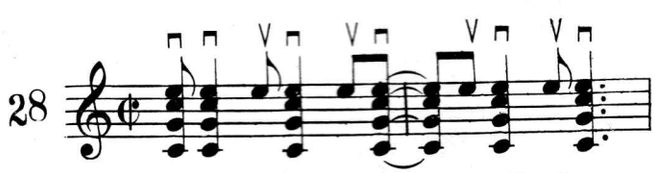
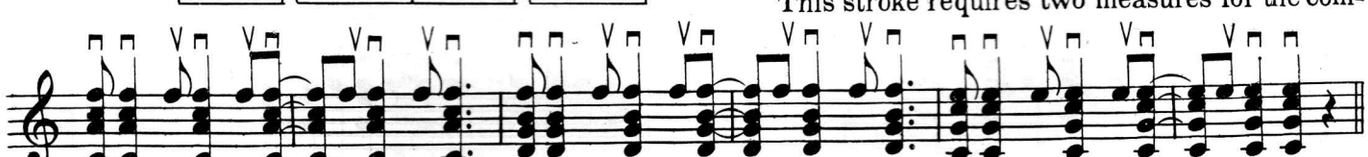


FIGURE EIGHT STROKE (Triplets)





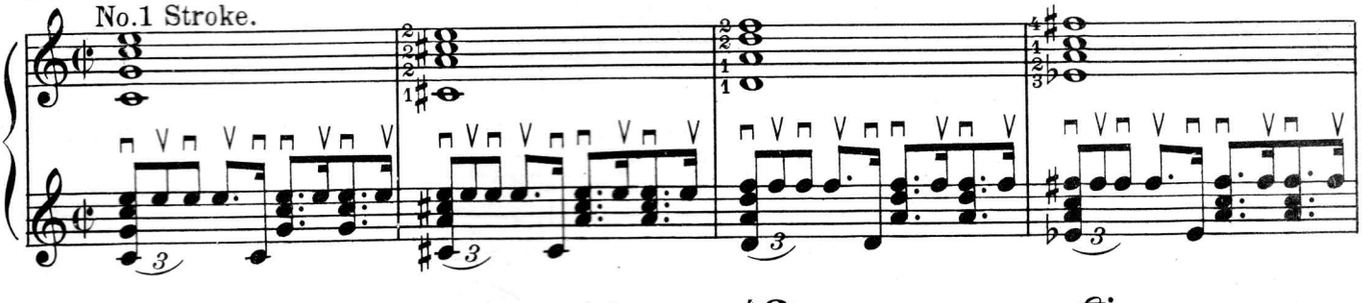
This stroke requires two measures for the complete stroke.

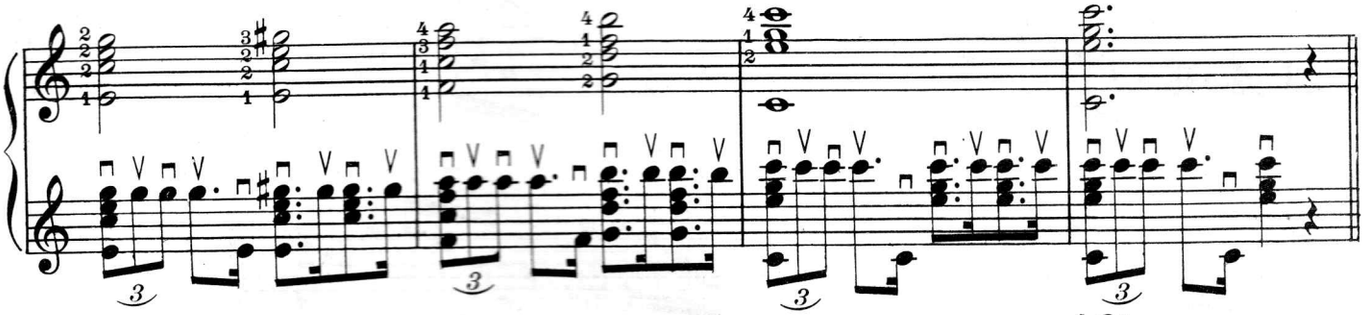


Exercises illustrating how the Syncopated strokes are used.

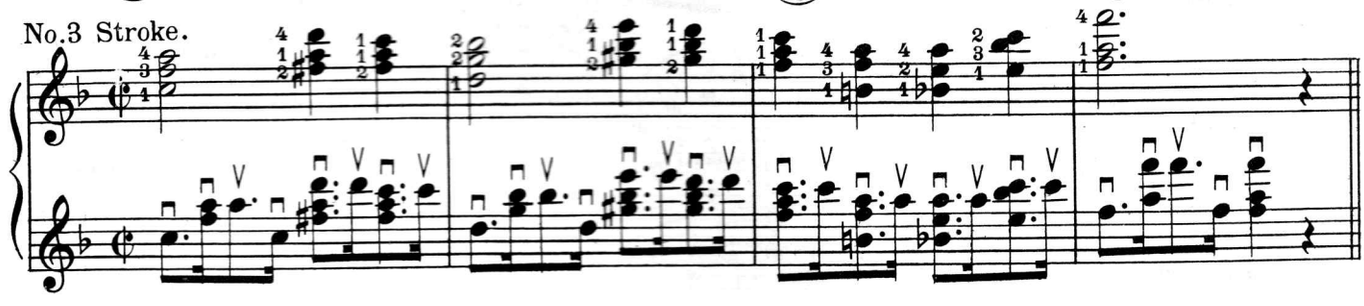
Examples of a number of strokes are given; but all the strokes should be played on these exercises.

No.1 Stroke.

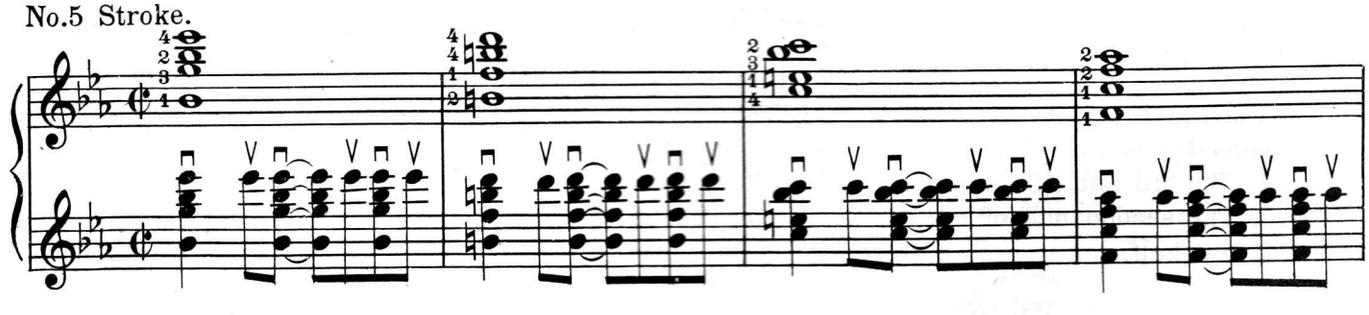


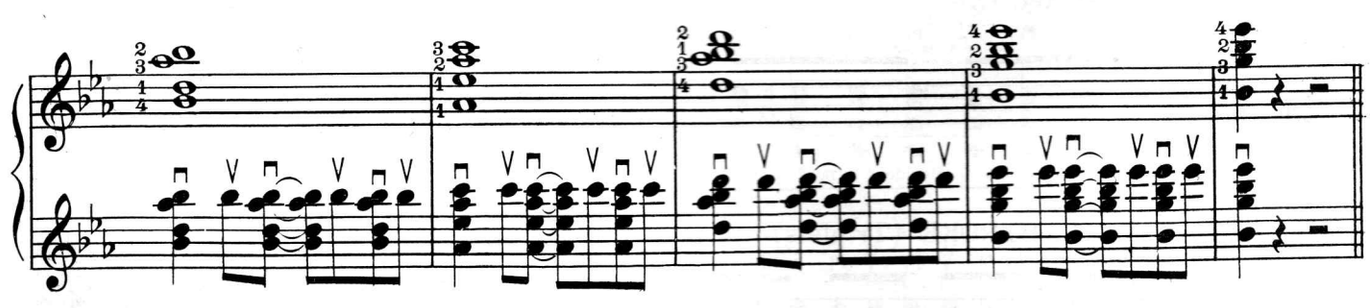


No.3 Stroke.

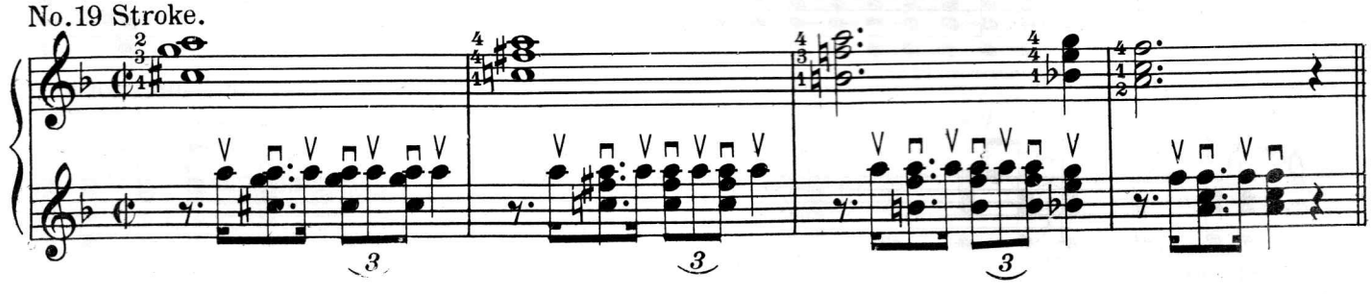


No.5 Stroke.



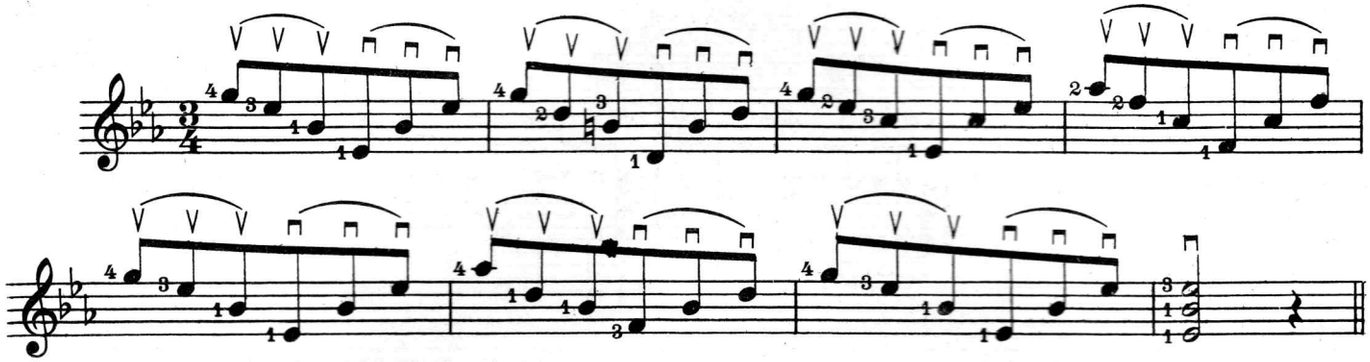


No.19 Stroke.

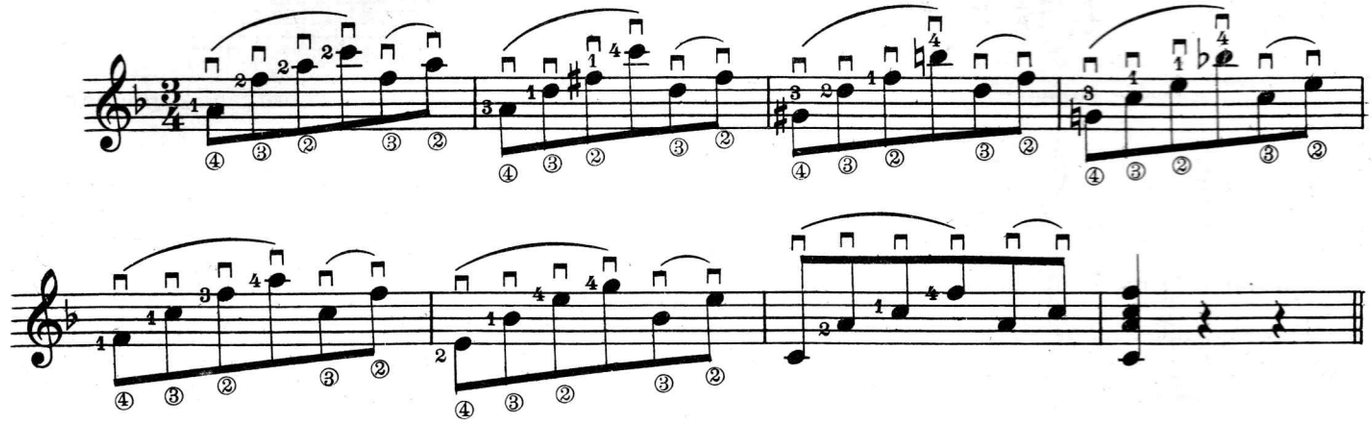


Arpeggio Accompaniment Figures.

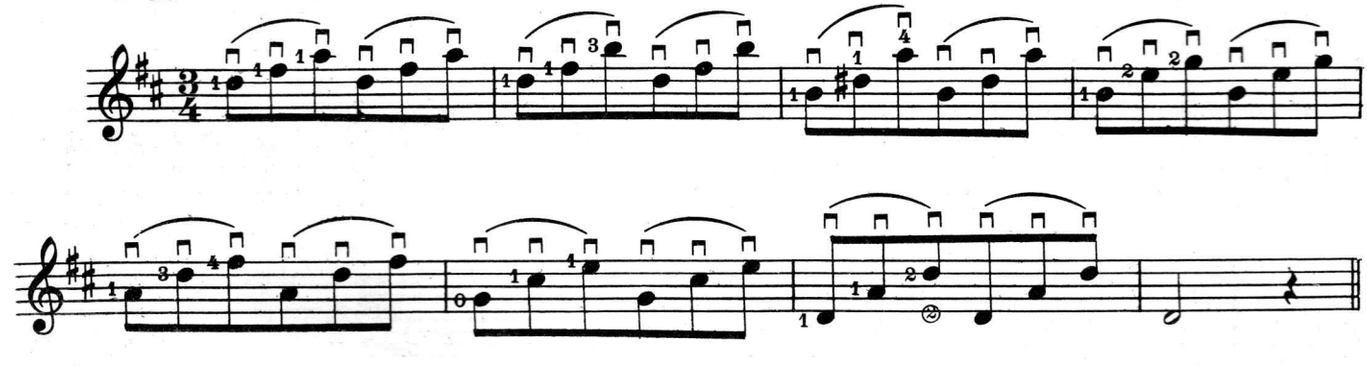
(WALTZ TEMPO)



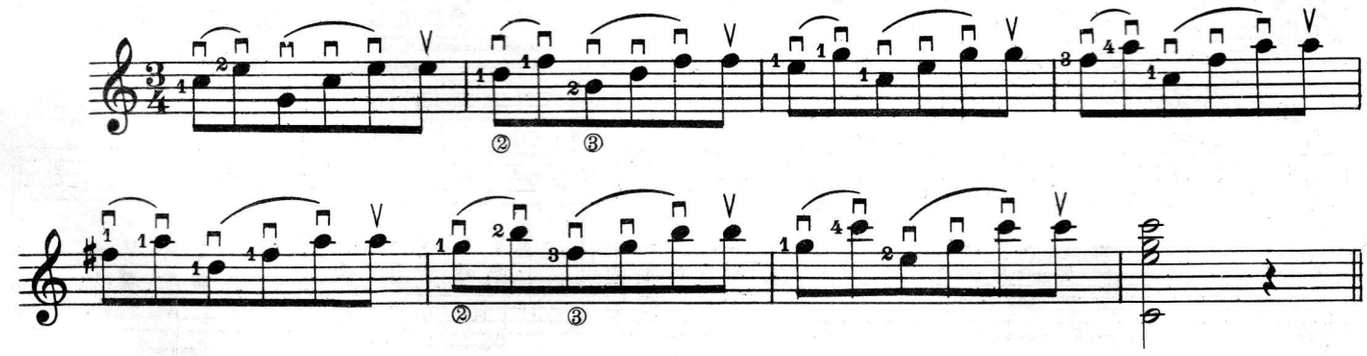
Arpeggio Acc. Figure.



Arpeggio Acc. Figure.

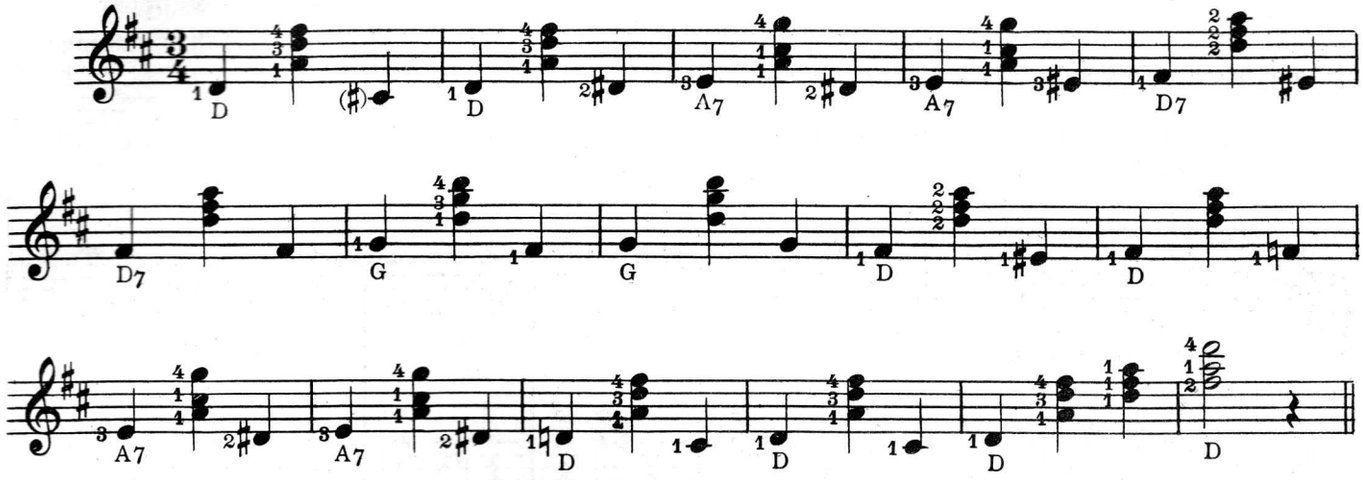


Arpeggio Acc. Figure.



Waltz accompaniment figure with passing note, in the bass, on the third beat of the bar.

Transpose to other keys by the chord form system.

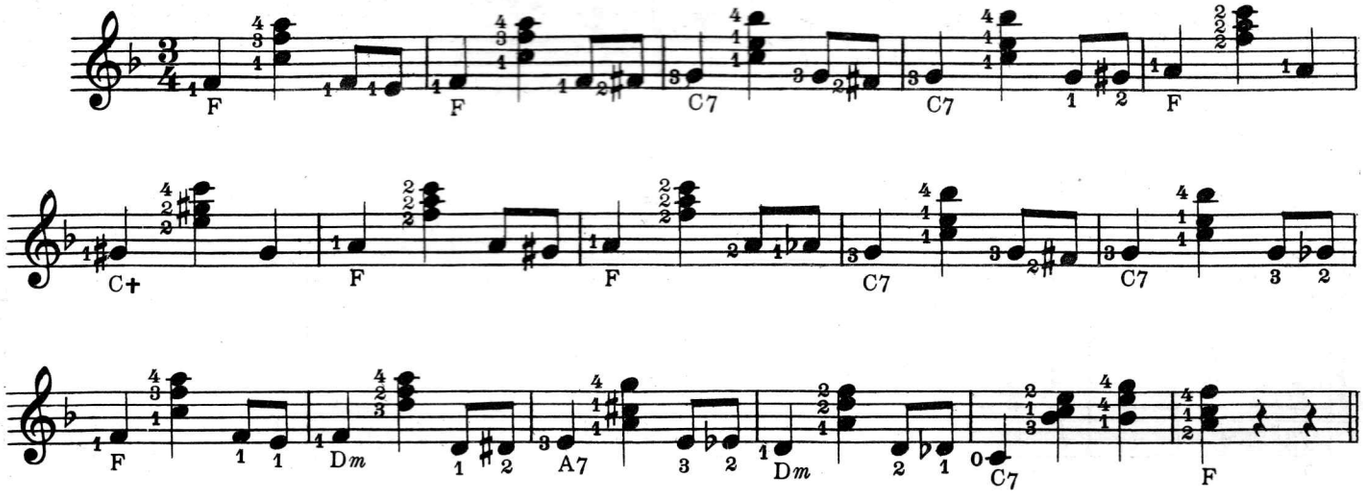


Rule for Example above—Play the third beat a half tone below the bass of the chord, and if the harmony is the same in the next bar return to the bass of the chord on the first beat of the next bar.

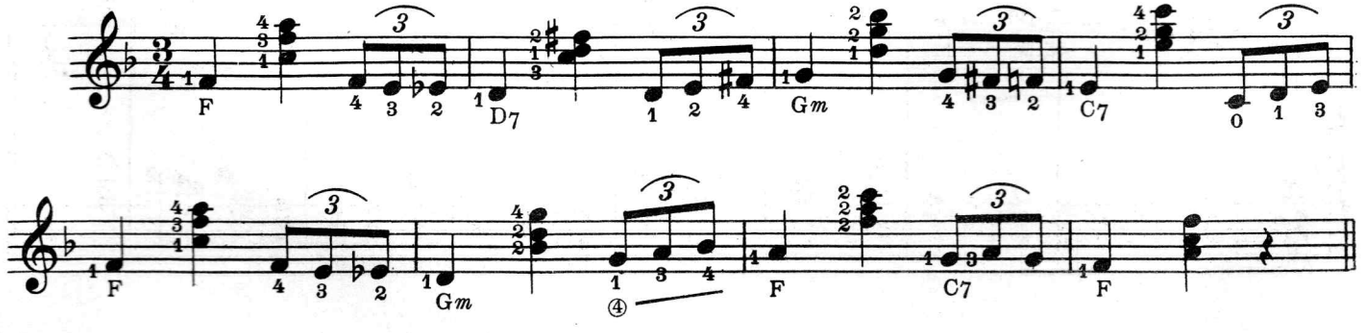
In progressing to a new chord follow the same rule, (a half tone below the bass of the new chord).

Example introducing two bass notes, on third beat, leading to next chord.

(Transpose to other keys).



Introducing three bass notes on third beat leading to next chord.



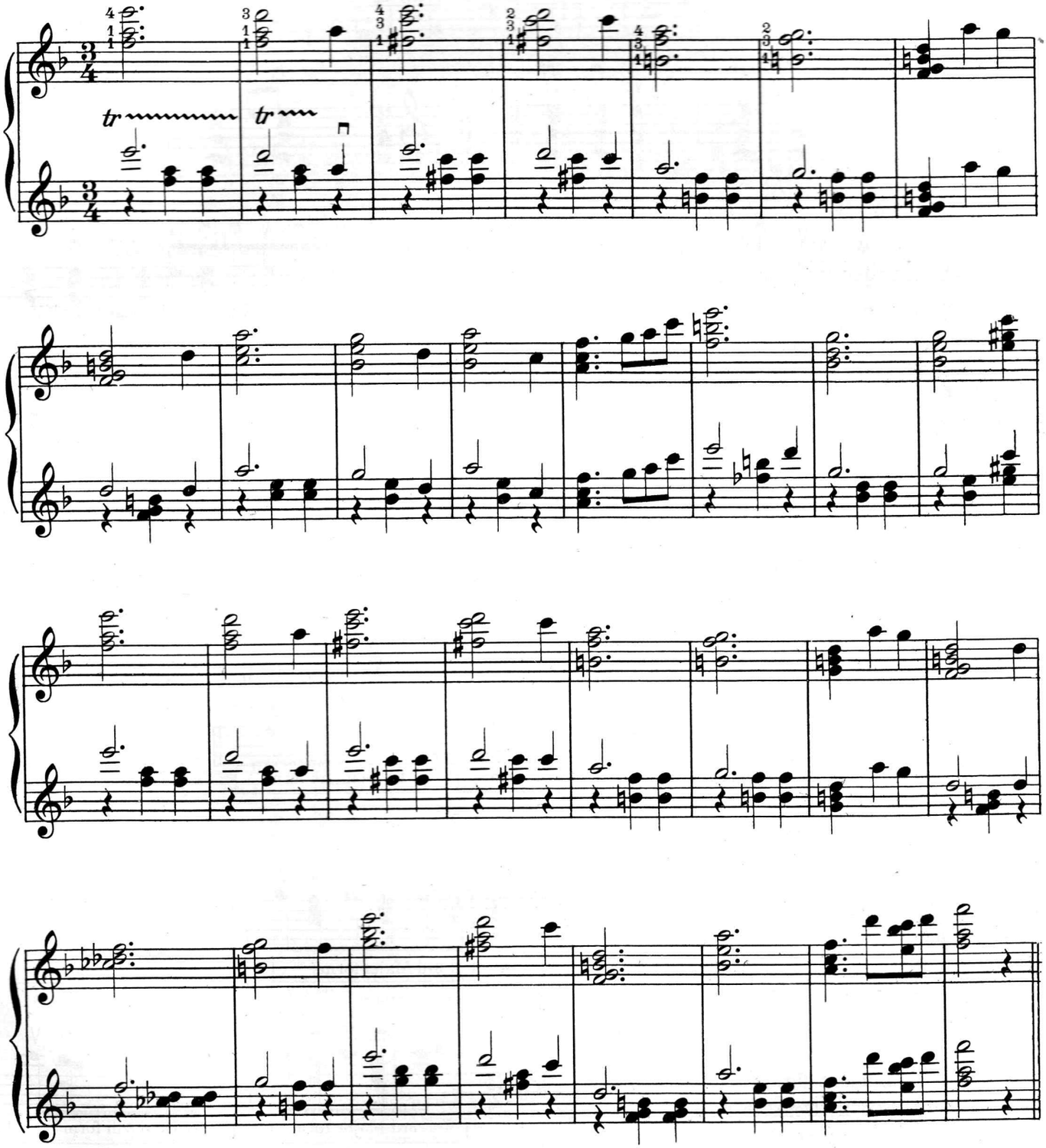
Waltz Rhythm.

(STANDARD BANJO)

Duo style of Melody and Accompaniment.

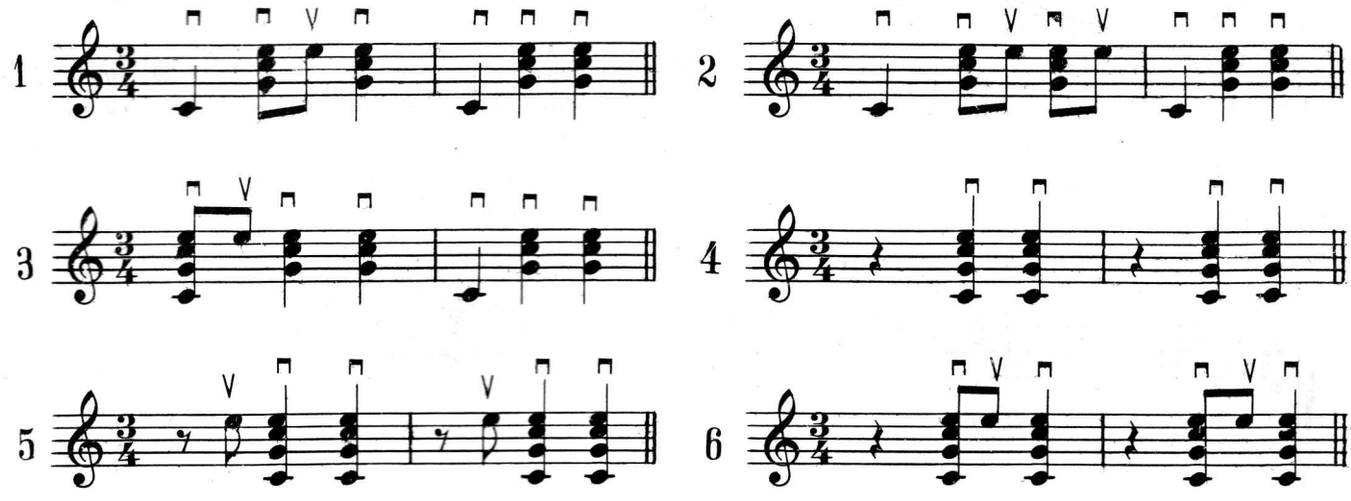
Commence the bar on the upper note of the chord tremolo, continue the tremolo on upper note throughout and strike the chords on the second and third beats without interrupting the sustained melody note. This rule applies to half notes only.

Note:- { In the upper staff the straight harmonized melody is written.
In the lower staff the same melody in duo style.



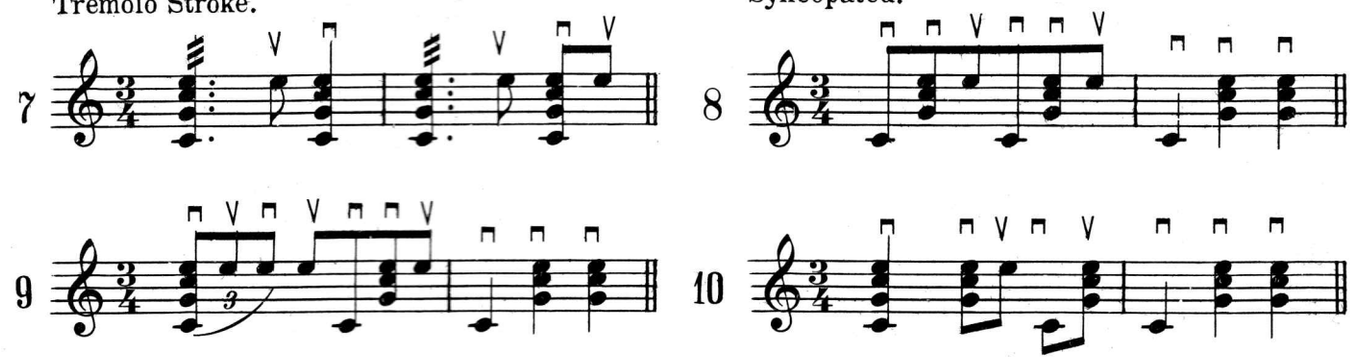
Waltz Strokes.

Straight Rhythm.



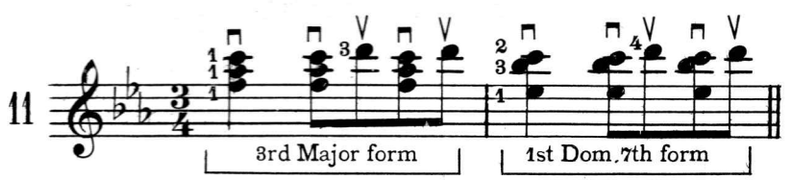
Tremolo Stroke.

Syncopated.

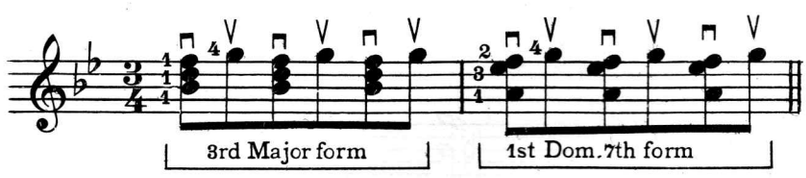


Accompaniment figure on any major chord, 3rd major form (incomplete 3 strings) with passing note on the first string, and first Dominant 7th form (incomplete 3 strings).

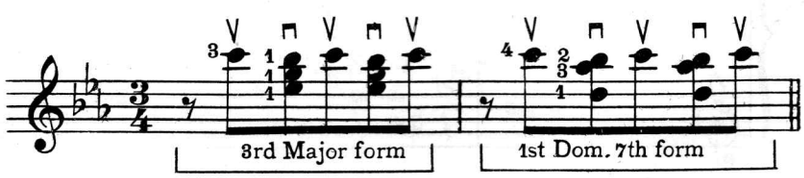
Note: All the accompaniment figures and breaks are worked out on the basis of the chord forms given on pages 73 to 77 that an accompaniment figure on a certain chord form can be played in any key.
Also it will be indicated whether three or four string forms are to be used.



12 Accompaniment figure on same forms as No. 11.

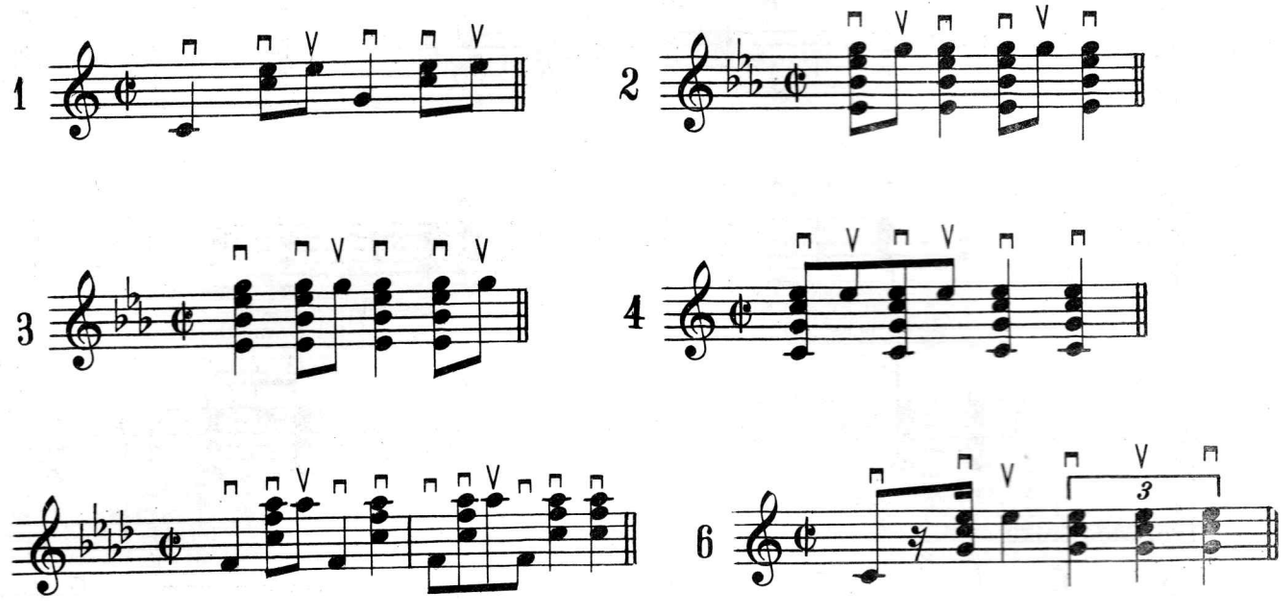


13 Accompaniment figure on 3rd Major form and 1st Dom.7th form.



Accompaniment Figures (Fox Trot Rhythm) Standard Banjo

ORIENTAL FIGURES.



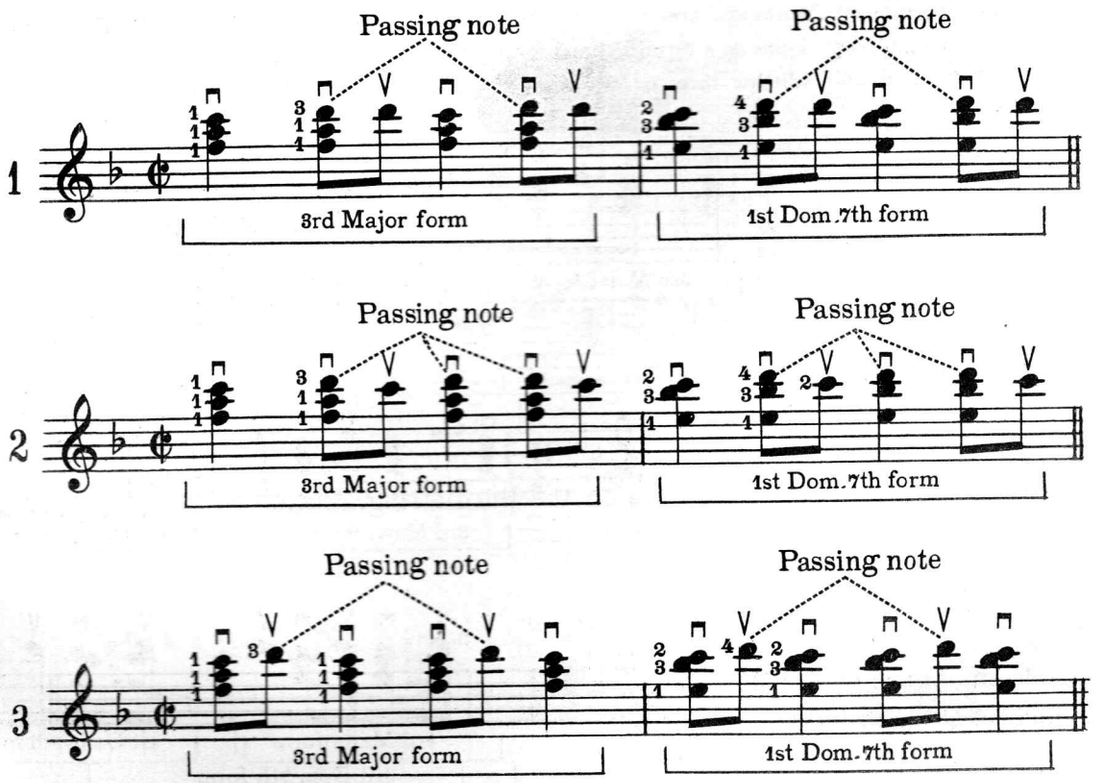
EXAMPLES OF PASSING NOTES ON VARIOUS CHORD FORMS.

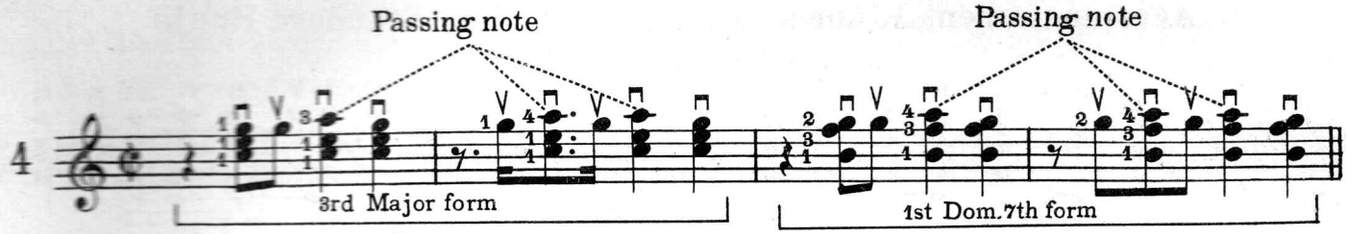
In chords where the 3rd or 4th finger is not employed, a good banjo effect can be obtained by playing notes foreign to the harmony (passing notes).

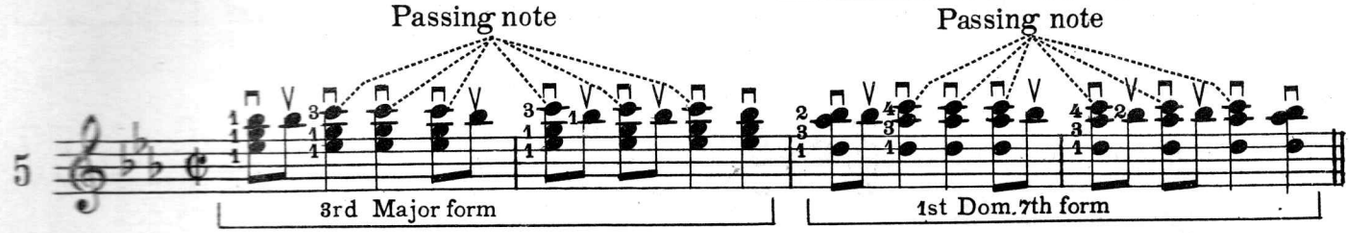
Examples are given on the chord forms that are practical, on three or four strings.

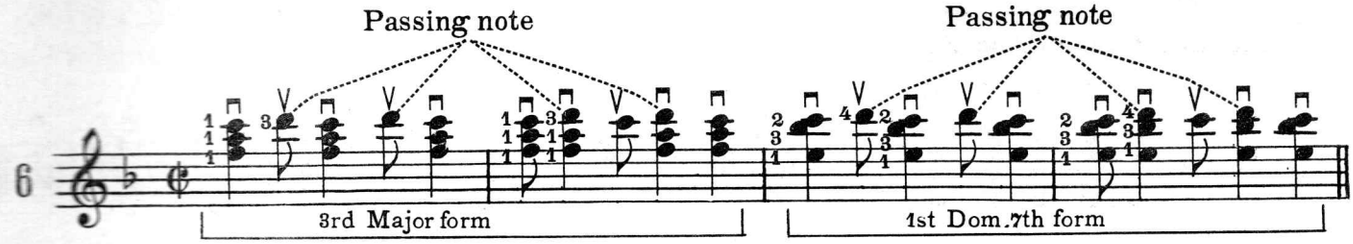
These figures learned on a certain chord form may be applied to any key.

ACCOMPANIMENT FIGURES ON MAJOR CHORD FORM III (3 strings) AND DOMINANT 7th CHORD FORM I (3 strings).

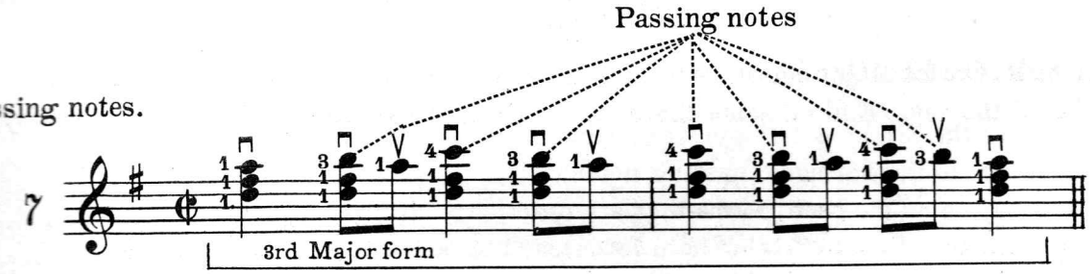




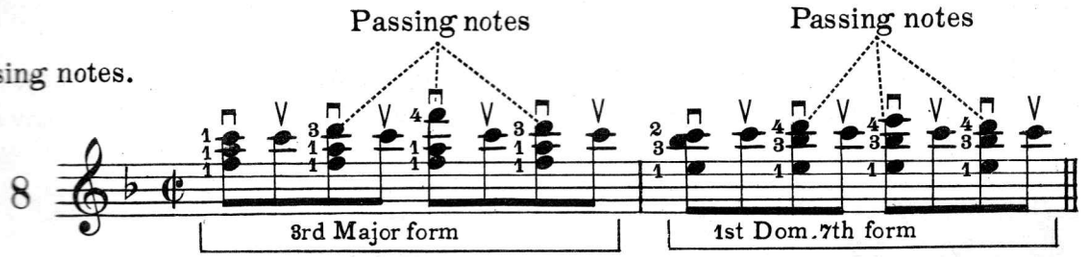


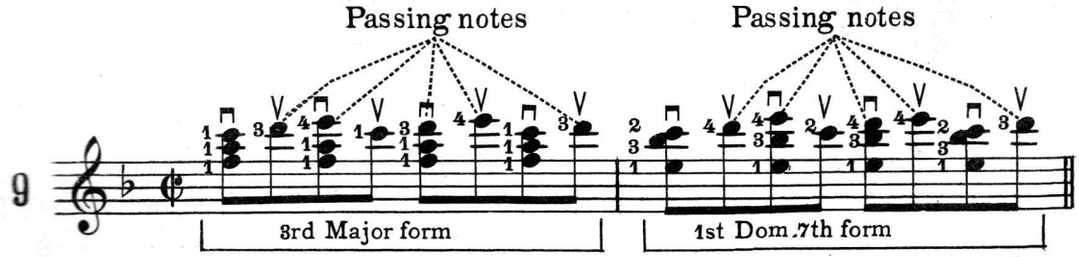


Two passing notes.



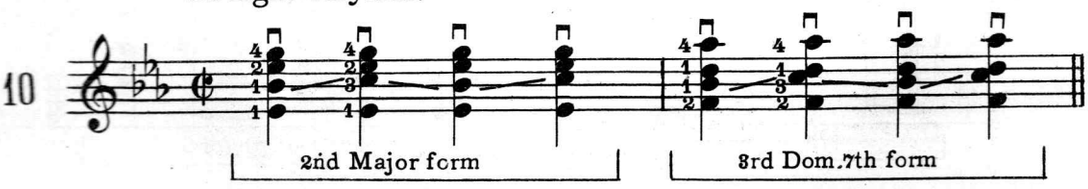
Two passing notes.



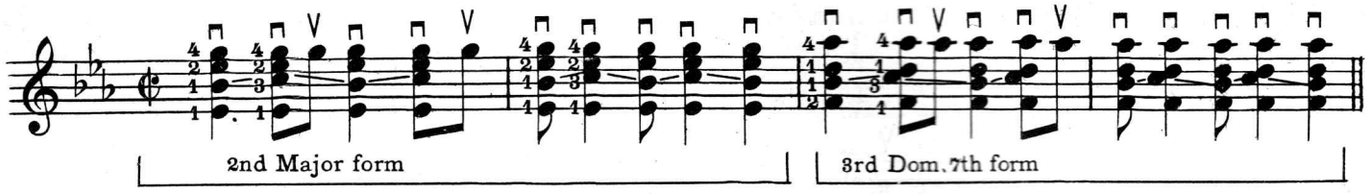


Accompaniment figure with passing note on the third string. Played on the second major chord form and third Dominant 7th form (4 strings).

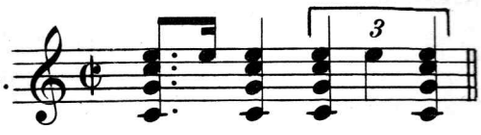
Straight Rhythm.



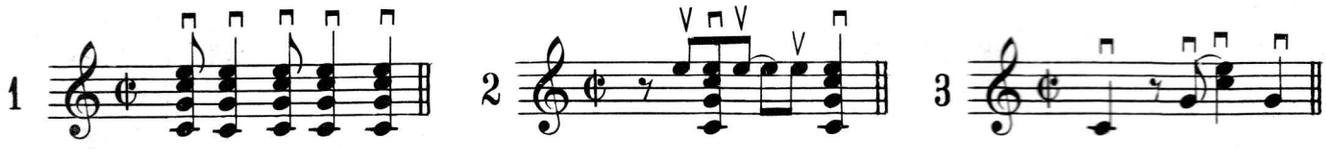
Same as preceeding figure with Syncopation.



Oriental Acc. Figure.

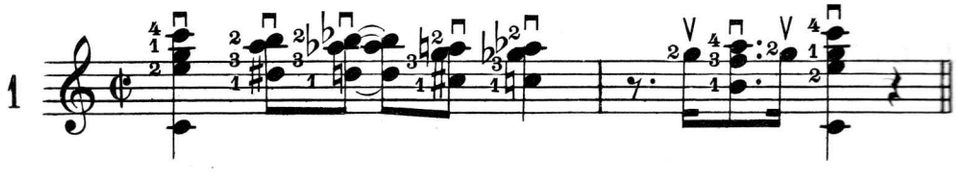


Spanish or Tango Acc. Figure.

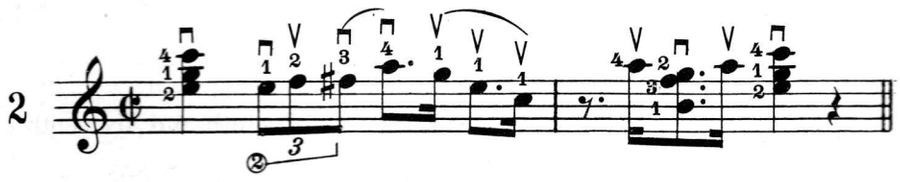


Breaks.

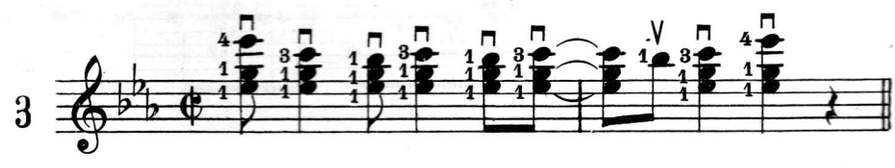
Ending Break. On 1st Major chord form with descending chromatic Dominant seventh chords (1st form) to Dominant 7th of the key. End on same chord as the first. Transpose to other keys by employing same chord forms.



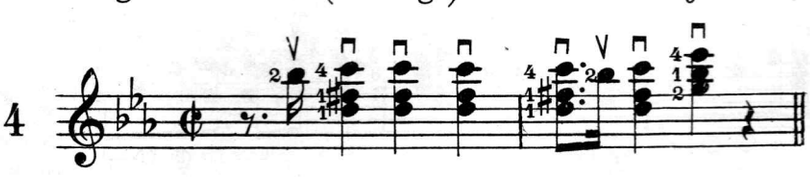
Ending Break. On 1st Major chord form (3 strings) melody figure begins on lowest note of the chord on the 2nd beat, the first half of second bar on Dominant 7th (1st form) end on same chord as the first.



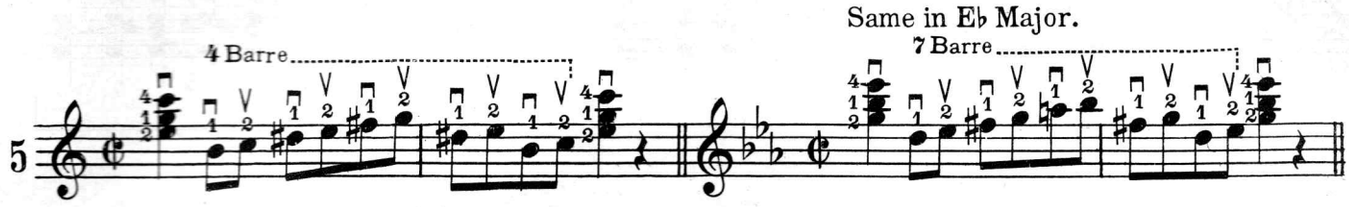
Ending Break. On 3rd Major chord form (3 strings)



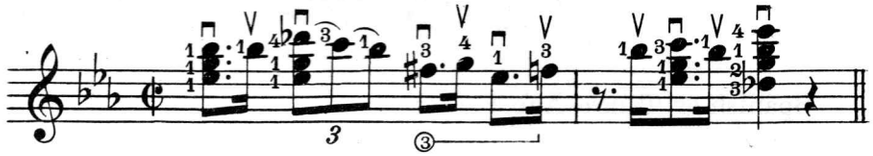
Ending Break. On Augmented Triad (3 strings) to Tonic 1st Major form.



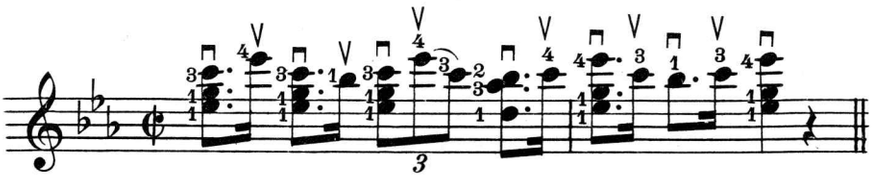
Ending Break. Commence on 1st Major form, make a bar a semitone below 3rd Major form of same chord and play melody figure, then return to first chord.



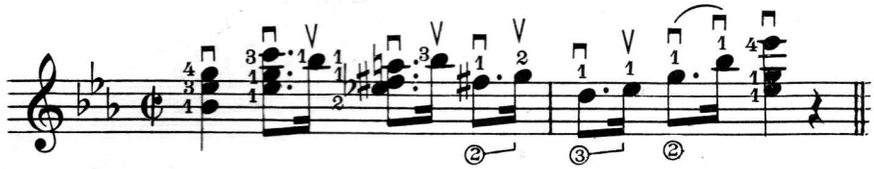
6. **Ending Break.** On 3rd Major form ending on Dominant 7th.



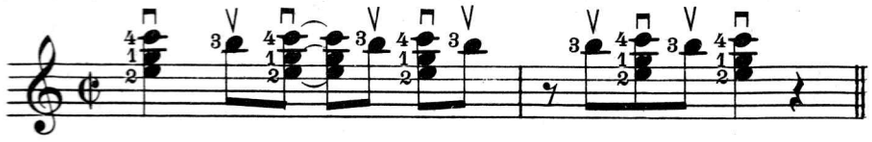
7. **Ending Break.** On 3rd Major form (3 strings).



8. **Ending Break.** On 2nd Major form (3 strings).

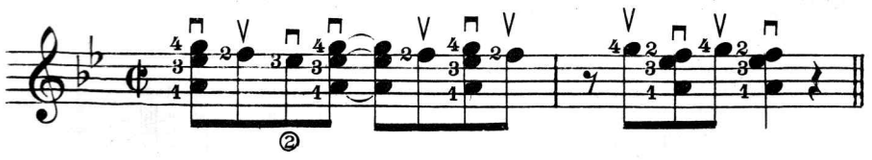


9. **Ending Break.** On 1st Major form (3 strings).

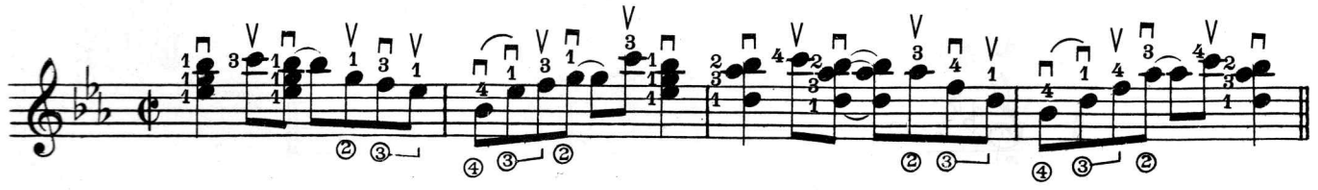


The following Breaks may be used at the seventh and eighth, fifteenth and sixteenth bars, or where the melody is sustained for two bars on the same tone.

10. **Break.** Dominant seventh 1st form (3 strings).

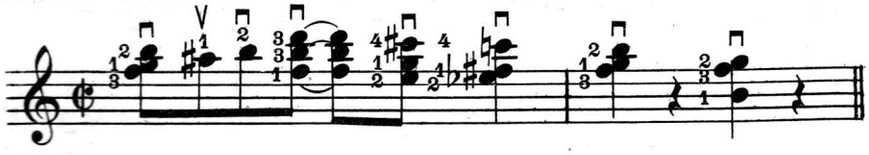


Break. Arpeggio on 3rd Major form and 1st Dom.7th form (3 strings).



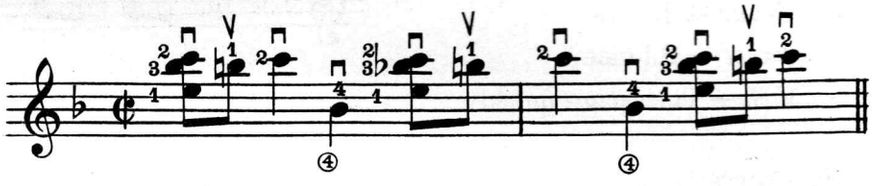
12. Break. On 3rd and 1st Dominant 7th forms (3 strings).

13. Break. On 2nd and 1st Dominant 7th forms (3 strings).

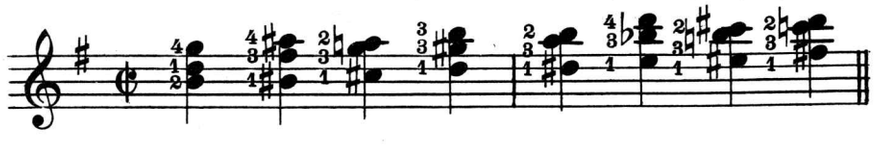


14. Break. On 3rd Major and 1st Dominant 7th forms (3 strings).

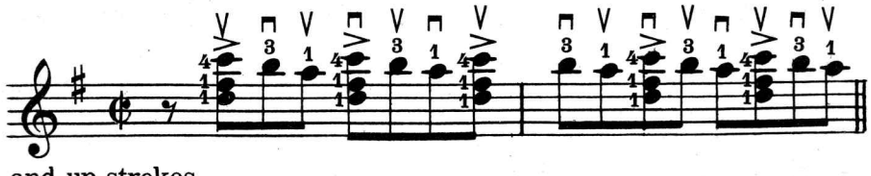
15. Break. On 1st Dominant 7th form (3 strings).



16. Break. On Dom. 7th and chords of the ninth.

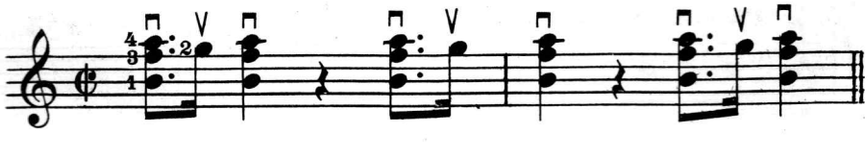


17. Break. On Dominant 7th (3rd form incomplete)

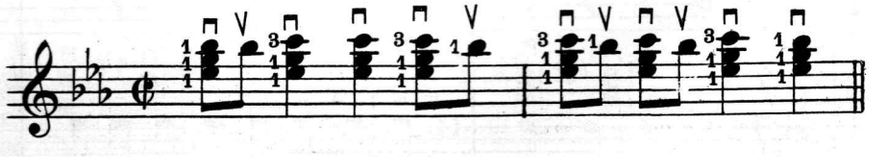


Observe the accent with both down and up strokes.

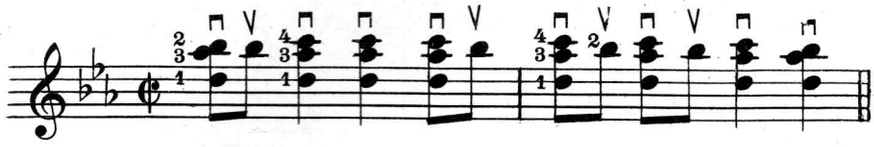
18. Break. On Dominant 7th (1st form incomplete).



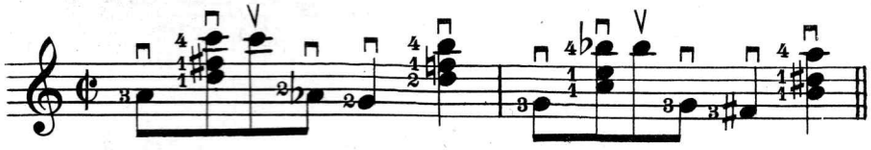
19. Ending Break. On 3rd Major form (incomplete).



20. Break. On Dominant 7th form (incomplete)



21. Break. On Dominant 7th 3rd and (4th forms)



ABBREVIATIONS AND CHARACTERS USED IN ORCHESTRA PARTS.

D.C. (Da Capo) — From the beginning.

D.S. (Dal Segno) — From this sign 𝄋.

D.C. or *D.S. al* ⊕ — From the beginning, or from the sign, to this sign ⊕ then to Coda.

CODA — An added part or ending.

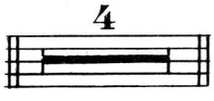
𝄵. *(alla breve,* or *cut time)* — Two in a bar, instead of four.

Seque — Follow.

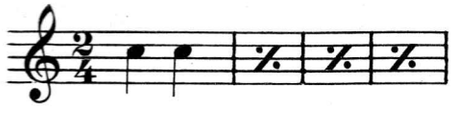
Tacet — Silence.

V.S. — Turn page quickly.

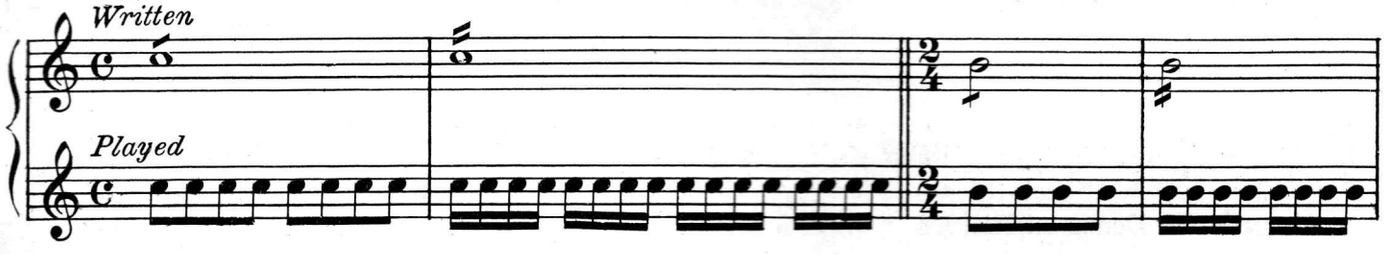
This character indicates number of bars rests.

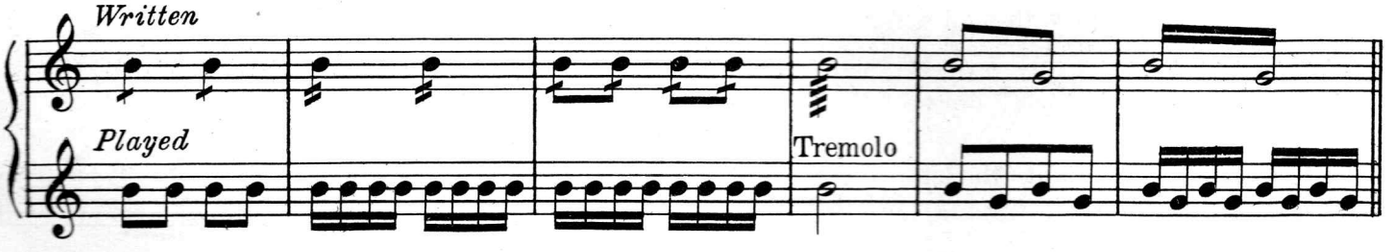


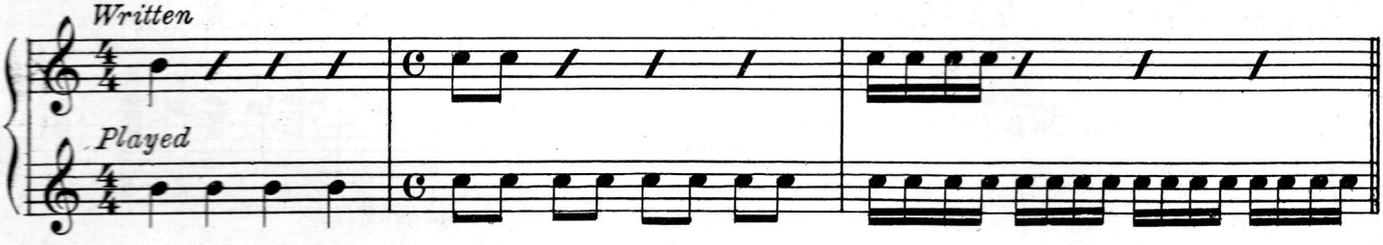
This character indicates a repetition of preceeding bar.



Abbreviations.

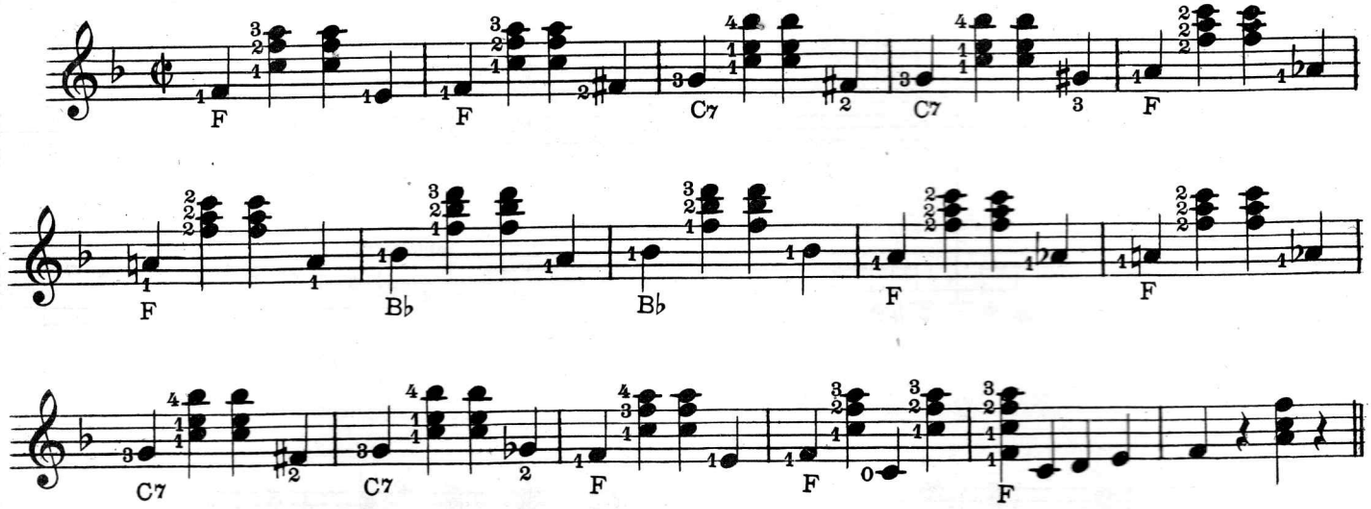




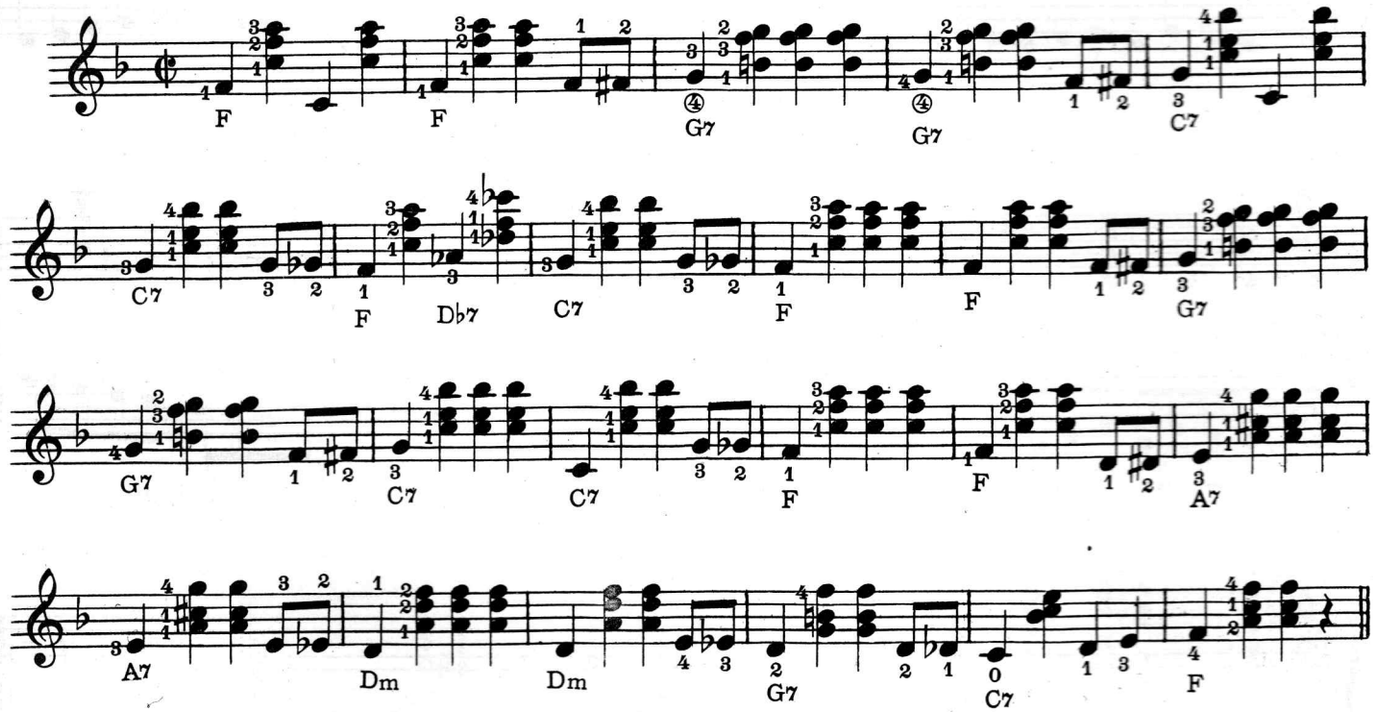


Characteristic Accompaniment Figures.

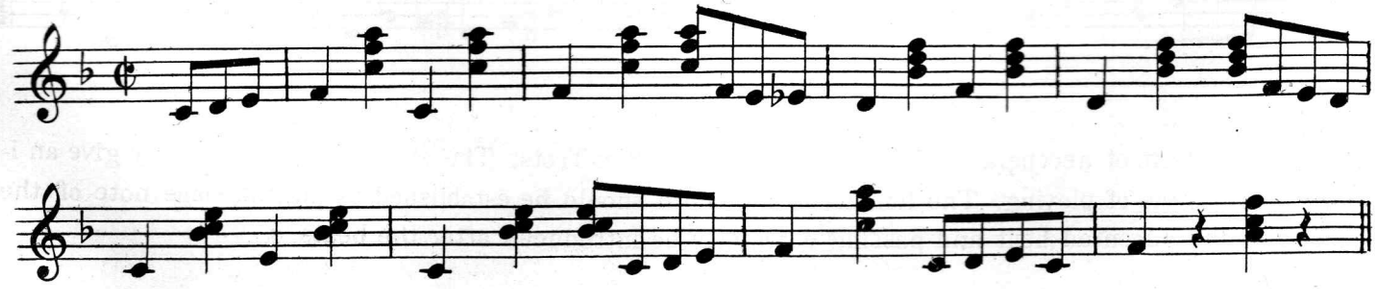
Passing bass note on fourth beat.



Example of two passing bass notes on the fourth beat leading to bass note of next chord.
Commence two frets above or below the bass of next chord.



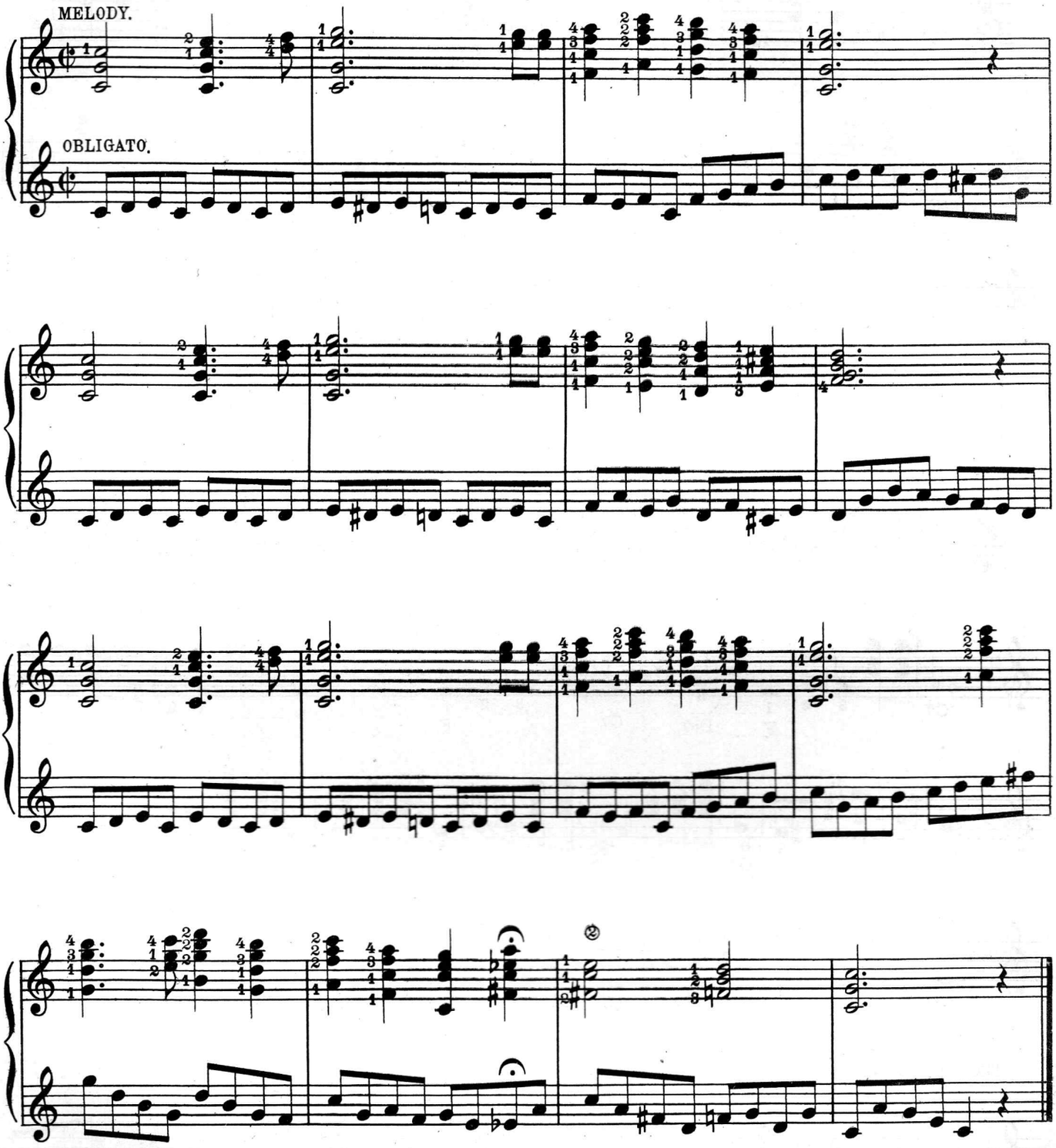
Example of three passing bass notes at end of bar.



Bass Obligato

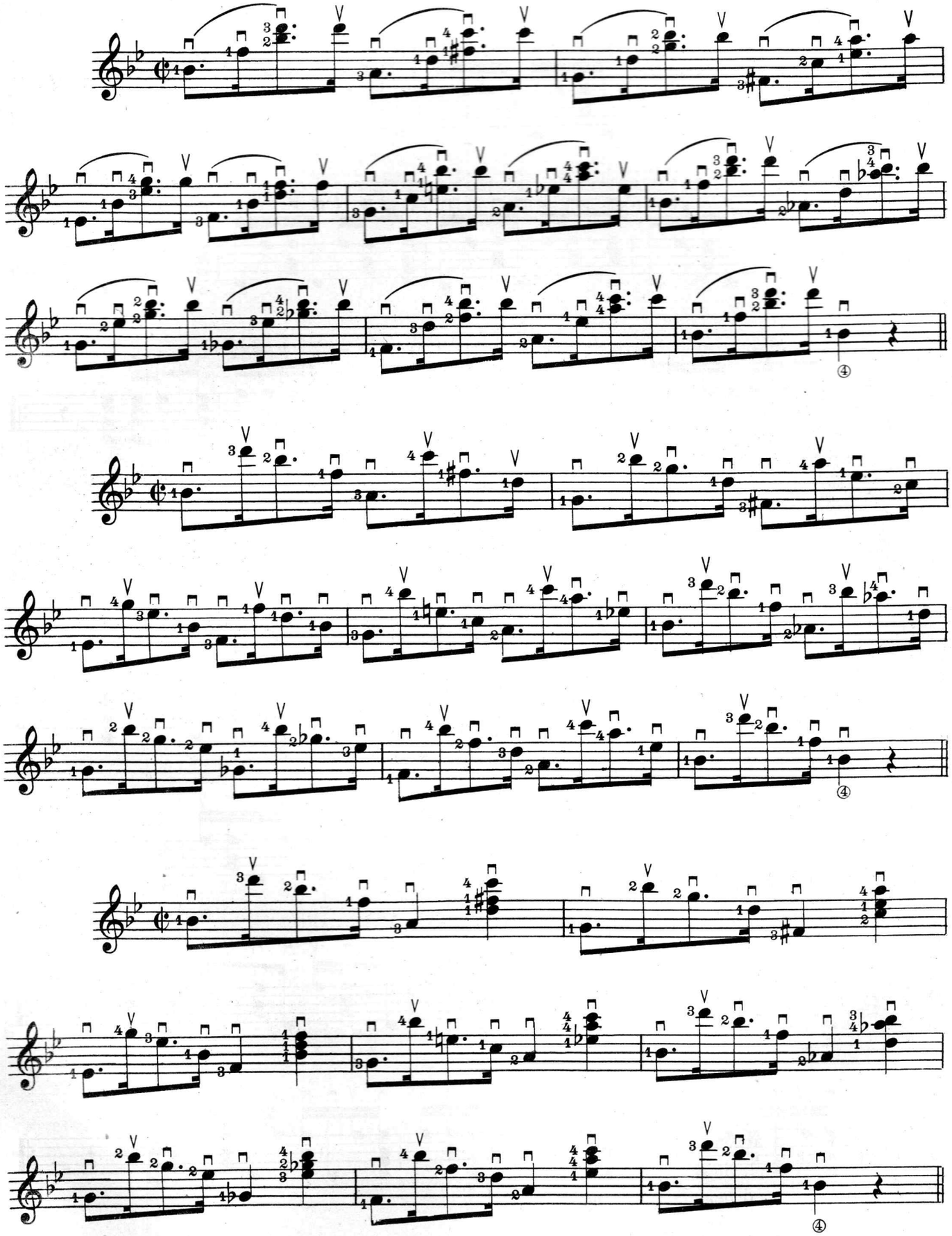
(STANDARD BANJO)

Example of bass obligato form of accompaniment on a familiar melody (OLD BLACK JOE)



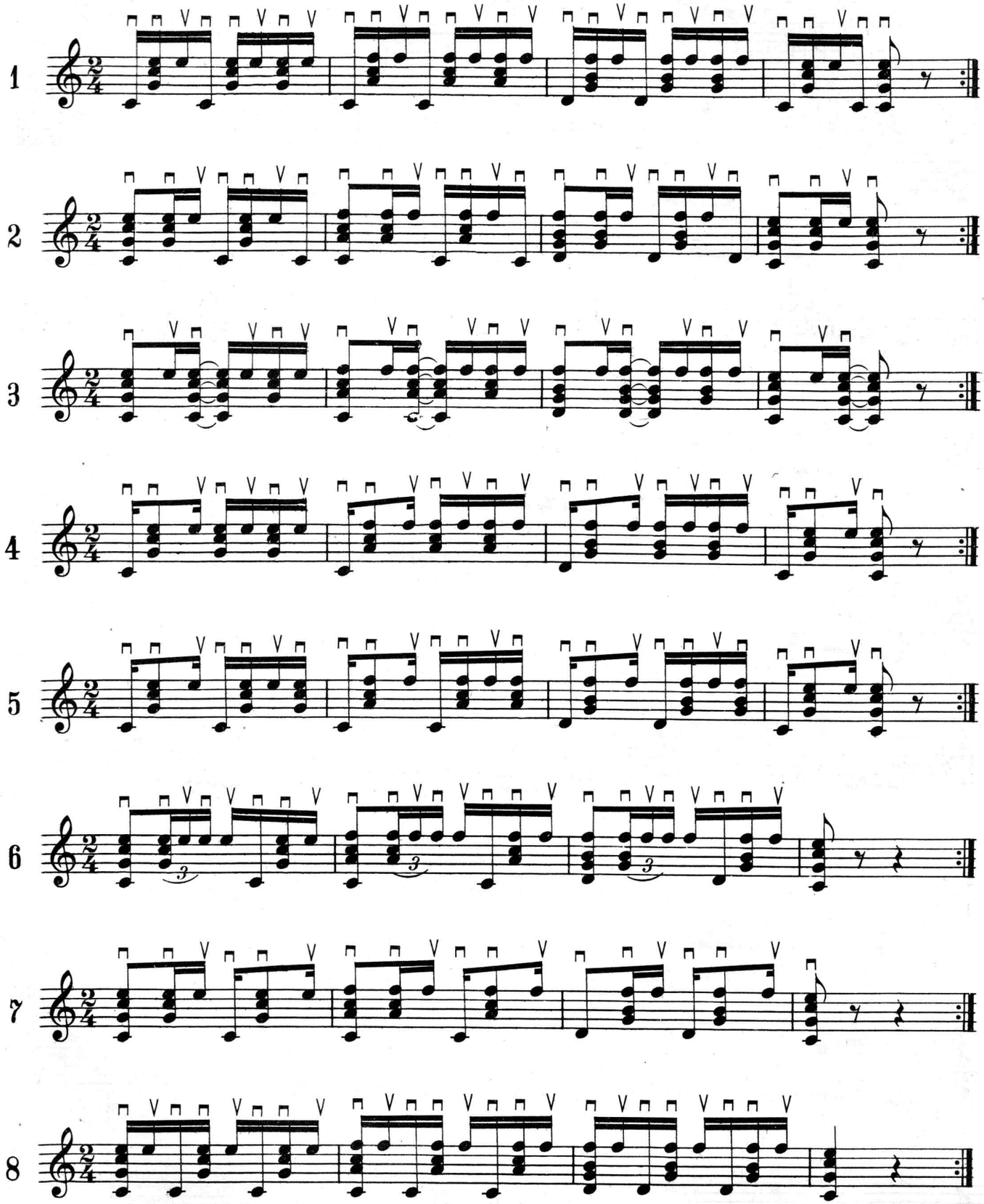
Note: This form of accompaniment is very effective in Fox-Trots. The example above can only give an idea of this style of playing. The tonality of the chord should be established by playing some note of the chord on the accented beat and passing notes may be introduced after the beats.

Characteristic Accompaniment.



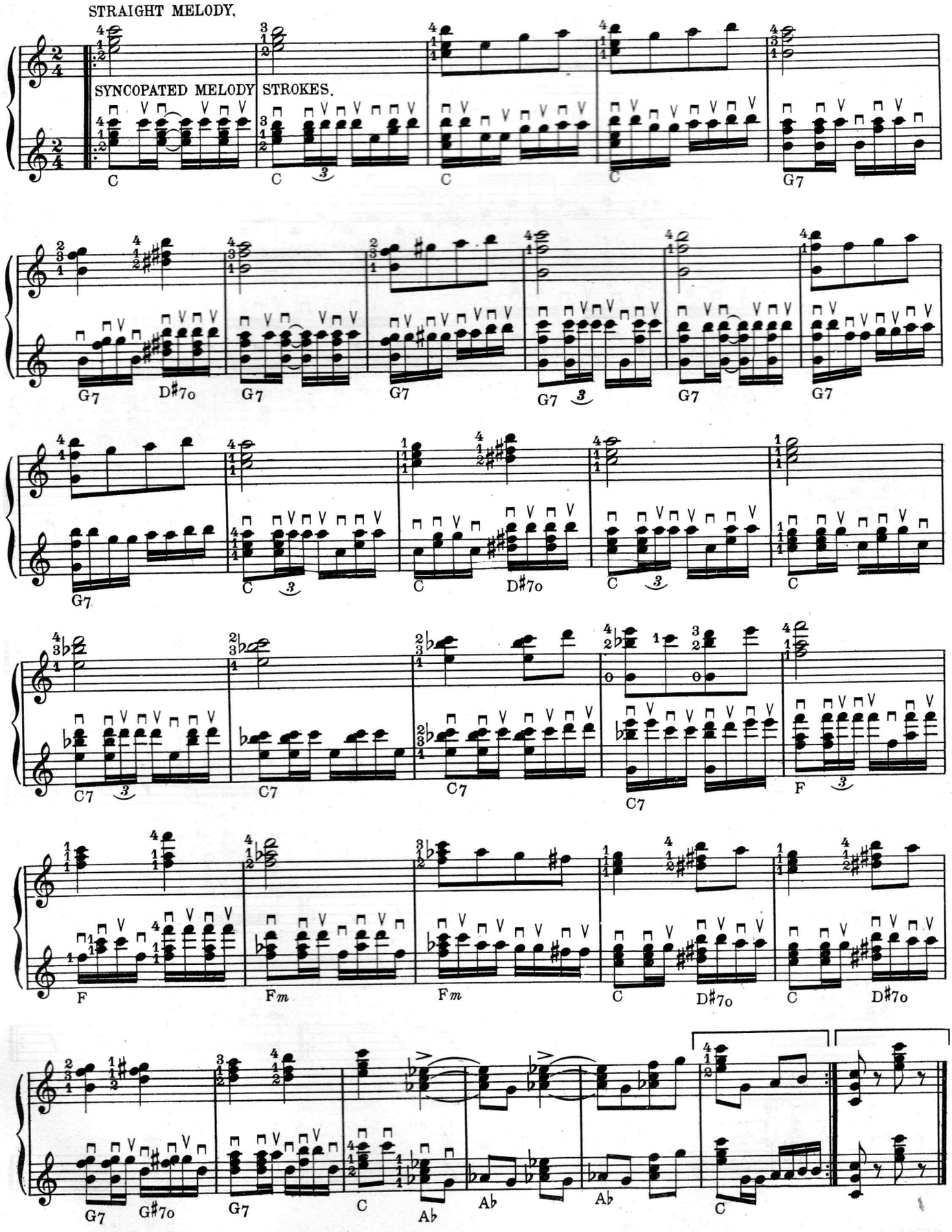
One Step Rhythm Strokes.

(STANDARD BANJO)



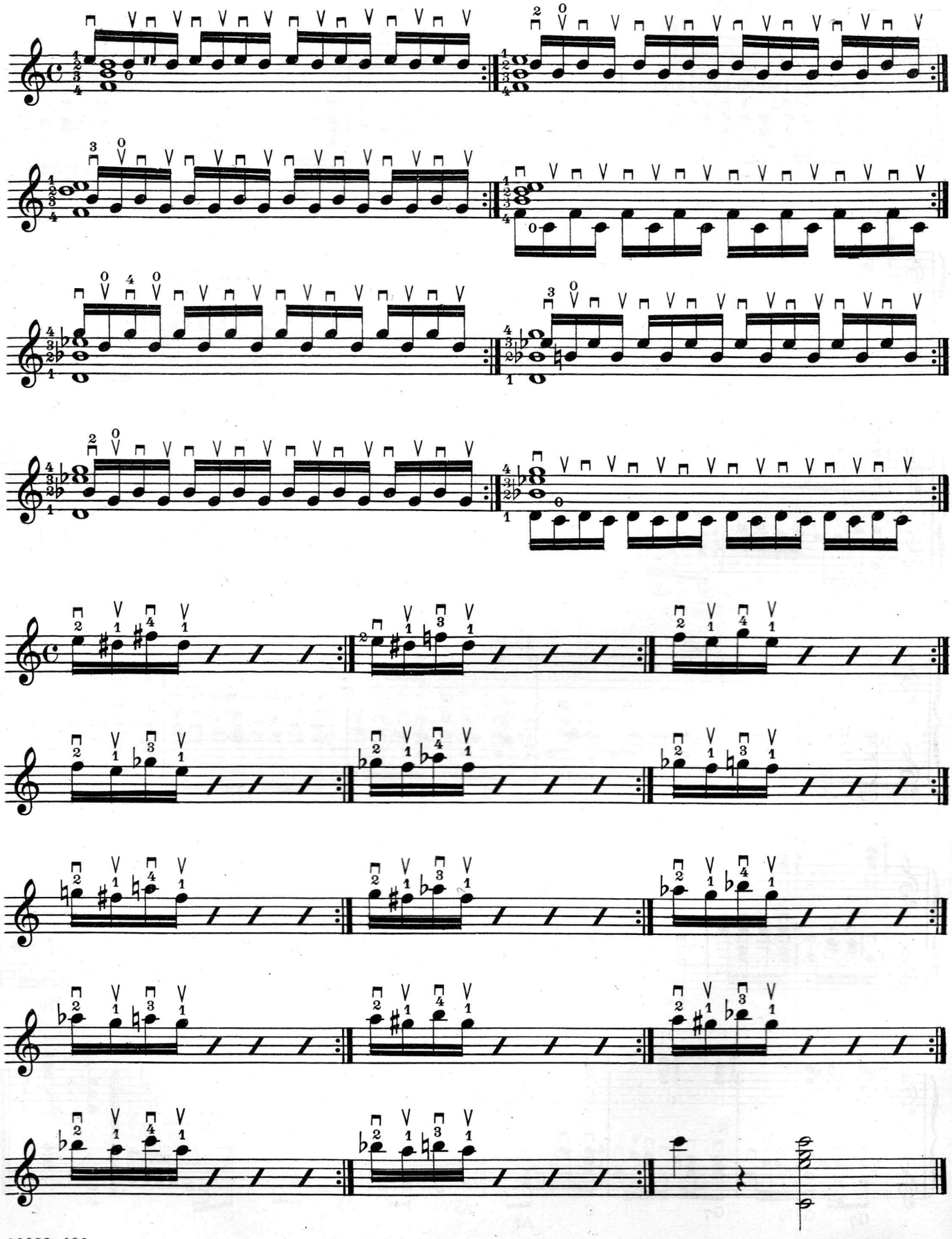
One Step Study.

(Cairo)

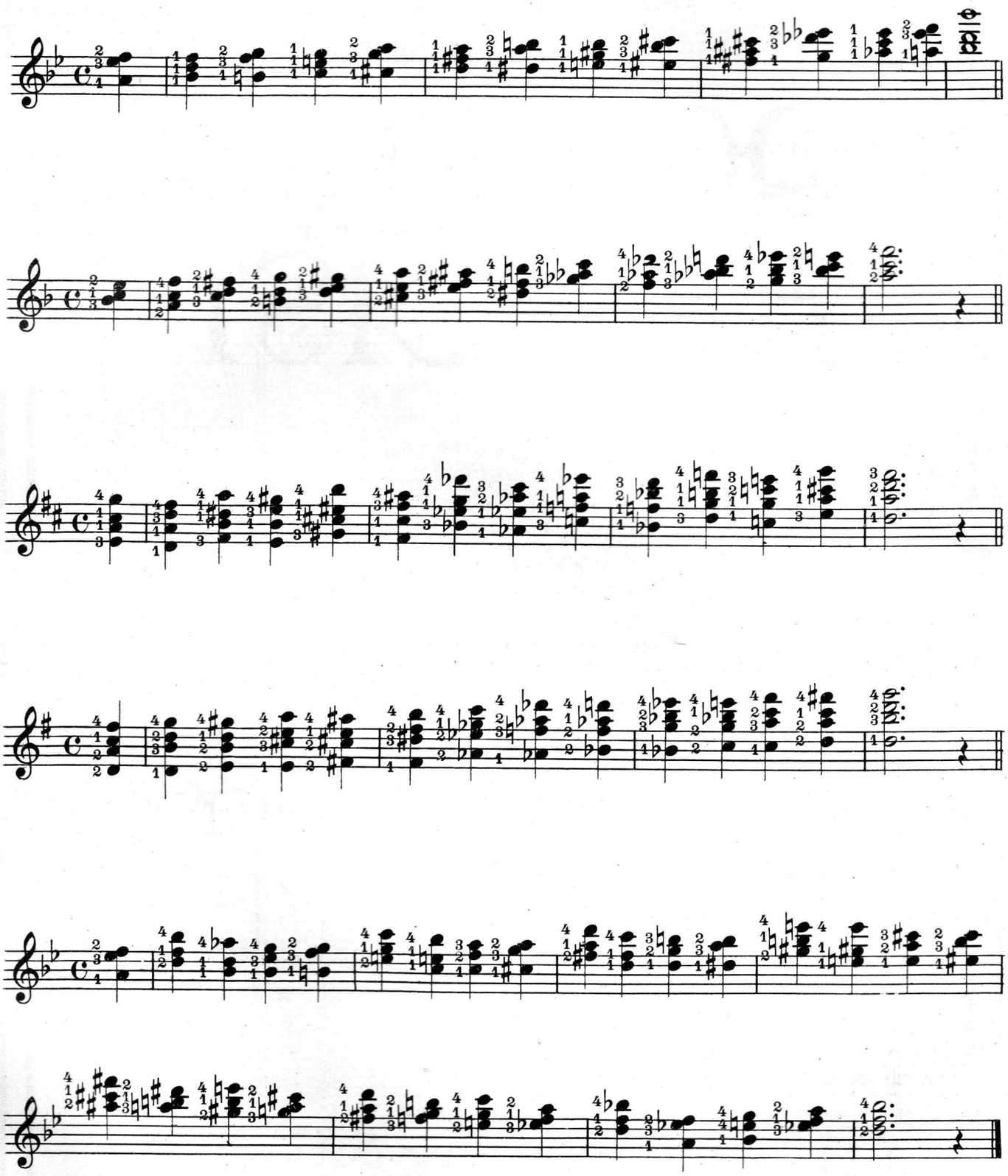


EXERCISES FOR DEVELOPING INDEPENDENT CONTROL OF THE FINGERS.

Note: Hold the fingers on the whole notes throughout the exercise.



Studies in Chord Shifting.



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